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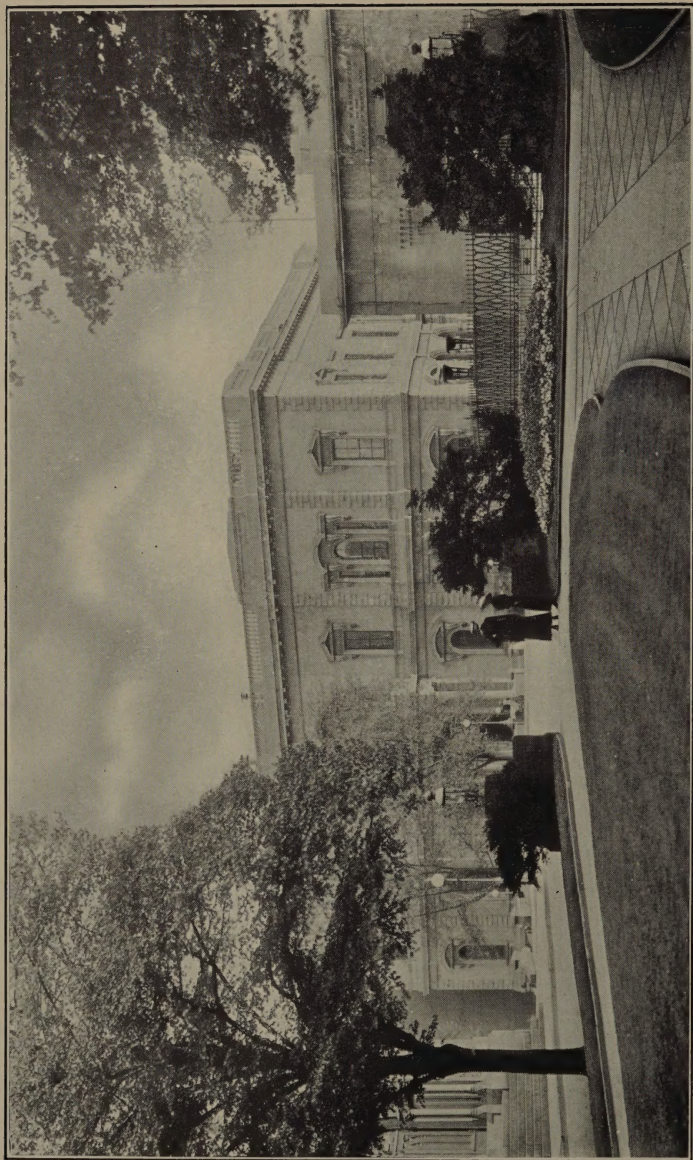
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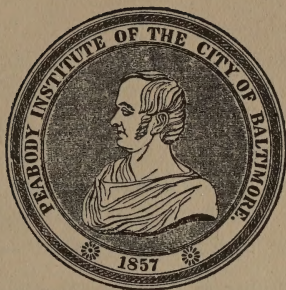
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1915-1916



PEABODY INSTITUTE.



Peabody Conservatory of Music
of Baltimore

Forty-eighth Year

1915-1916

The Director will be at the Conservatory to receive and
classify pupils on and after September 17.

SCHUMANN, in his famous Rules for Young Musicians, answers thus the question, "How does one become musical?"—

"You will become so, not by shutting yourself up all day, like a hermit, practicing mechanical studies, but by
LIVING, MANY-SIDED, MUSICAL INTERCOURSE."

It is just this "living, many-sided, musical intercourse" that is afforded by conservatory life, in which is created an atmosphere of artistic interest and enthusiasm that is an indispensable factor in the development of musical talent. The opportunity of hearing the master compositions of various epochs presented by the greatest artists of the day, the advantage of performing with and before others, the students' recitals, the lectures, the pleasant musical association, the class spirit—all these tend to stimulate a healthy interest and emulation, and to establish a high ideal of excellence by means not obtainable outside of a well-equipped conservatory.

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Trustees of the Peabody Institute

*SAMUEL C. CHEW, M. D., LL. D., President

ARTHUR GEORGE BROWN, Vice-President

MICHAEL JENKINS, Treasurer

H. OLIVER THOMPSON, Secretary

MURRAY PEABODY BRUSH HENRY BARTON JACOBS, M. D.

MENDES COHEN FARIS C. PITT

JOHN J. DONALDSON LAWRASON RIGGS

ROBERT GARRETT JOHN DONNELL SMITH

W. HALL HARRIS HENRY WALTERS

Committee on Conservatory of Music

LAWRASON RIGGS, Chairman

MENDES COHEN

ROBERT GARRETT

LOUIS H. DIELMAN, *Executive Secretary*

(*Died March 22, 1915.)

Faculty

HAROLD RANDOLPH, *Director*

GEORGE F. BOYLE
Piano

ADELIN FERMIN
Voice

THEODOR HEMBERGER
Violin

J. C. VAN HULSTEYN
Violin

MAX LANDOW
Piano

PIETRO MINETTI
Voice

ARTHUR NEWSTEAD
Piano

HAROLD D. PHILLIPS
Organ and Harmony

GUSTAV STRUBE
Harmony and Composition

EMMANUEL WAD
Piano

BART WIRTZ
Violoncello

Associate Professors

CLARA ASCHERFELD
Ensemble and Accompanying

CHARLES H. BOCHAU
Voice and Fundamental Training

JOHN C. BOHL
Flute and Oboe

ISABEL L. DOBBIN
Piano Sight-Reading

DANIEL FELDMANN
Trumpet and Cornet

HENRIETTA BAKER LOW
Day-School Music

MAUD RANDOLPH
Piano

ADOLPH RENZ
Clarinet and Double Bass

BERTHA THIELE ROBERTSON
Harp

LENA STIEBLER
Solfeggio and Ear-Training

HOWARD R. THATCHER
Harmony

WILLIAM WARNER
Trombone

HELMUTH WILHELMS
Horn

ELIZA McC. WOODS
Piano

ALBERT GIESSELMAN
German

ELISE TOURNIER
French

OLGA ALFIERI WILLIAMS
Italian

JOSEPH S. AMES, Ph. D.
Professor of Physics at Johns Hopkins University
Special Lecturer on Acoustics, etc.

ANNIE MAY KEITH, *Secretary*

Preparatory Department

OFFICERS :

MAY GARRETTSON EVANS, *Superintendent*
MARION DORSEY EVANS, *Registrar*

Staff of Instructors

MAUD RANDOLPH, *Class Examiner*

ELIZABETH ALBERT <i>Voice and Chorus</i>	ANNE A. HULL <i>Piano</i>
ETHELIND BALLARD <i>Piano and Elements of Music</i>	LALA BELLE JACOBS <i>Piano</i>
BERTHA BASSETT <i>Piano</i>	NETTIE R. JONES <i>Piano and Harmony</i>
VIRGINIA C. BLACKHEAD <i>Harmony and Ear-training</i>	HENRIETTA BAKER LOW <i>Chorus and Community Music</i>
FRANZ C. BORNSCHEIN <i>Violin and Orchestra</i>	KATHARINE E. LUCKE <i>Harmony</i>
ANNIE HAINES CARPENTER <i>Piano</i>	EDWARD M. MORRIS <i>Piano</i>
ELEANOR B. CHASE <i>Voice</i>	OTTO ORTMANN <i>Piano</i>
ELIZABETH COULSON <i>Piano</i>	ROBERT PAUL <i>Harmony</i>
LAURA HEARN ENGLER <i>Piano</i>	LOUISE RANDOLPH <i>Voice</i>
ANNIE FREDMAN <i>Piano</i>	MARION C. ROUS <i>Piano</i>
CARLOTTA HELLER <i>Piano</i>	GRACE H. SPOFFORD <i>Piano and Sight-Reading</i>
FLORENCE HENDERSON <i>Piano</i>	LENA STIEBLER <i>Solfeggio and Ear-Training</i>
J. NORRIS HERING <i>Harmony</i>	MABEL THOMAS <i>Piano</i>
MINNA D. HILL <i>Piano</i>	SUSANNA M. WARDEN <i>Piano</i>
HENRIETTA HOLTHAUS <i>Piano</i>	HENRIKKA WHELAN <i>Piano</i>
FREDERICK R. HUBER <i>Piano</i>	ELIZA McC. WOODS <i>Elements of Music</i>

The Peabody Conservatory

THE PEABODY CONSERVATORY OF MUSIC of the City of Baltimore was established in the year 1868. It is designed, as expressed in the language of its founder, George Peabody, to be "adapted in the most effective manner to diffuse and cultivate a taste for music, the most refining of all the arts, by providing a means of studying its principles and practicing its compositions, and by periodical concerts, aided by the best talent and most eminent skill within the means of the Trustees to procure."

The fine equipment of the Institute, the ability and experience of the Faculty, the thoroughness of the courses, the high standards maintained and the personal supervision that is brought to bear on every department have created conditions peculiarly favorable for well-rounded musical work.

The Peabody Conservatory is practically the only endowed institution of its kind in this country; and being thus freed from the necessity of making the concessions which financial considerations usually impose, it is able to maintain an exceptionally high standard for graduation. To this is due the fact that its alumni are in demand for positions throughout the United States. Musicians who have received their

training at the Peabody Conservatory are successfully filling important professional positions as

Concert soloists
Opera singers
Teachers in conservatories and colleges
Orchestra directors
Orchestra players
Choir-singers
Organists
Choir-masters
Supervisors of Day-school Music
Accompanists

A large number of the holders of Peabody Diplomas or Teacher's Certificates are on the Conservatory's own staff of instructors.

In order to foster and develop existing musical talent and to place the advantages of the Peabody Conservatory of Music within the reach of all, the tuition fees have been made unusually moderate, notwithstanding the expensive equipment. To persons proposing to become composers, public performers, or teachers of music; to parents wishing to give their sons and daughters a thorough and complete musical education: it offers advantages unsurpassed in any other conservatory in the country.

Location and Buildings	<p>In bestowing his great gift upon Baltimore, George Peabody not only enriched the city of his adoption, but conferred an inestimable boon upon the student of music; for in no other city in America are more favorable conditions for serious study to be</p>
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found. The opportunities for hearing good music are exceptional, and the cost of living is far below that in any other of the great cities.

The Peabody Institute Building, which contains, in addition to the Conservatory of Music, a great public library and a collection of pictures, statuary, etc., is situated on the corner of Charles Street and Mt. Vernon Place, at the foot of the Washington Monument, in the heart of the most beautiful part of the city. It is easily accessible by electric cars from all parts of the city and suburbs.

The first floor of the main building contains three Auditoriums (the Concert Hall, the East Hall, and the Lecture Hall), the Library and Reading Rooms and the Offices of the Provost and Librarians, the Trustees' Room, the Cashier's Office, the Concert Bureau Office, and Organ Practice Rooms. The Concert Hall seats about 1,100 persons, and is equipped with a fine concert organ; the East Hall is a smaller auditorium, seating about 500 persons, and is used for Students' Concerts, Lecture-recitals, etc.; and the Lecture Hall seats about 200 persons, and is used for Lectures on Acoustics, Students' Concerts, etc.

The second and third floors contain the Director's Office, the Secretary's Office, Waiting Rooms, Class Rooms, and the Gallery of Art.

The Conservatory Annex consists of two buildings on Mt. Vernon Place, which contain the Offices, Reception Room and Class Rooms of the Preparatory Department, and the headquarters of the Alumni Association.

Summary of Report For Season of 1914-1915

- 1318 Pupils were enrolled; *besides*
 1112 Members of Extension Courses (Appreciation, Choruses, etc.).
 62 Teachers gave instruction.
 640 Pupils took part in Students' Concerts at the Conservatory, besides over 200 members of Choral Classes.
 28 Courses were given.
 266 Peabody Concerts were given, including
 20 Friday Afternoon Artist Recitals.
 34 Music Appreciation Lecture Recitals.
 13 Free Sunday Organ Recitals.
 2 Concerts of Community Singing.
 1 Production of Opera.
 2 Symphony Concerts by the Senior Orchestra.
 140 Students' Concerts.
 54 Concerts in 14 cities under the management of the Concert Bureau; besides several hundred concerts given independently of the Conservatory by Peabody teachers and advanced students, in Baltimore and many other cities and towns.
-

¶N the season of 1914-1915 students came to the Peabody from:

ALABAMA	KANSAS	NORTH DAKOTA
COSTA RICA	KENTUCKY	OHIO
CUBA	LOUISIANA	OREGON
DELAWARE	MARYLAND	PENNSYLVANIA
DISTRICT OF COLUMBIA	MASSACHUSETTS	SANTA DOMINGO
ENGLAND	MICHIGAN	SOUTH CAROLINA
FLORIDA	MISSISSIPPI	TENNESSEE
GEORGIA	MONTANA	TEXAS
ILLINOIS	NEW JERSEY	UTAH
INDIANA	NEW YORK	VIRGINIA
IOWA	NEBRASKA	WEST VIRGINIA
ITALY	NORTH CAROLINA	

System of Instruction

♦ **I**NSTRUMENTAL and vocal instruction is given chiefly in private lessons. Instruction in supplementary studies is given chiefly in class lessons, as experience has taught that a careful and attentive student profits hardly less by the instruction given to his classmates than by that to himself. Furthermore, the spirit of competition and the interest that class-work arouses afford in many cases a much-needed stimulus.

Since it is the object of the Conservatory to turn out well-rounded musicians, *regular* students are *required* to take, in addition to the main branch, such supplementary studies as the Director may find necessary to their musical education.

As there are many students, however, who have neither time nor inclination to take up a complete course of musical studies and submit themselves to the regular discipline of the Conservatory, it has been deemed advisable to allow the teachers the privilege, if they wish to exercise it, of taking such as these as *special* students. Such students may choose their own branches of study, and need not submit to examinations (except for admission) nor take part in the Students' Concerts, unless they wish to do so. Only *regular* students are granted free admission to the Friday afternoon artist recitals.

It was formerly the rule of the Conservatory to accept only such pupils as **Preparatory Department** had already reached a certain stage of advancement; but it was found that the material offered was in most cases so ill prepared as to require considerable additional time for the eradication of acquired faults. A Preparatory Department was created in order to obviate this difficulty, and pupils are now accepted from the beginning and, if capable, taken through all the higher grades until fitted to be efficient teachers or accomplished performers. Pupils are, however, received in any grade for which they are qualified, and promoted according to their progress.

All pupils in this department are admitted to a class in Elements of Music, Ear-training or Chorus, without extra charge, and are expected to attend regularly.

The Preparatory Department is under the superintendence of Miss May Garrettson Evans. The corps of teachers is made up of holders of Teacher's Certificates or of Diplomas, and forms a most efficient and capable staff. The Conservatory is thus enabled to turn its entire attention to the higher grades, feeling secure in the knowledge that the fundamental principles are being thoroughly taught.

On the completion of the Preparatory Department course (see page 39), pupils are promoted to the regular Conservatory classes.

In addition to its specialized courses, **Extension** the Preparatory Department conducts an "Extension" work that is exerting an important influence on the musical life of the community. Under this head are included Music Appreciation Lecture-Recitals, Singing Classes, etc., for which the membership fee is \$1.00 for the season. They are designed chiefly for those who have not time or inclination to take a special course, and there are no musical requirements for admission.

In the Spring of 1915, in further development of this work, a movement was inaugurated to stimulate interest in the singing of good, melodious songs, as a wholesome and inspiring influence in the home, the school, fraternal societies and miscellaneous gatherings in general. It was received with enthusiasm; and resulted in the spread of "community singing" to the City Parks and other civic centres, and in the formation, at the Preparatory Department, of a "BUREAU OF COMMUNITY MUSIC," for the answering of questions relating to all kinds of music of this nature.

The following publications of the **Publications** Peabody may be obtained on request, free of charge:

CONSERVATORY YEAR-BOOK.

SUPPLEMENTARY CIRCULAR.

SUMMER SCHOOL CIRCULAR.

PEABODY BULLETIN (published monthly, December-April).

GRADED LIST OF PIANO COMPOSITIONS (Elementary, Junior, Intermediate).

GRADED LIST OF VIOLIN COMPOSITIONS (Elementary).

"TEN COMMANDMENTS FOR MUSIC STUDENTS."

"NECESSITY OF A MUSICAL ENVIRONMENT IN EARLY YOUTH."

(LESSON CHARTS ON ELEMENTS OF MUSIC. PRICE 25 CENTS.)

The first Session extends from October
Sessions 1st to January 31st.

The second Session extends from February 1st to May 31st.

Holidays: Christmas Eve to January 1st, inclusive;
 Thursday before to Wednesday after
 Easter, inclusive;
 Thanksgiving Day;
 February 22d.

(The Preparatory Department does not close February 22d.)

For the benefit of those who are prevented by other occupations from studying
Summer in the winter, the Conservatory conducts
School a Summer School covering a period of six weeks, from July 1st to August 12th. Instruction is given by a number of leading members of the Conservatory Faculty and of the Preparatory Department Staff. With this efficient body of teachers and with the ample equipment of the Conservatory in the way of pianos, pipe-organs, class-rooms, practice-rooms, concert halls, etc., an unusual opportunity is afforded for helpful, practical and interesting work.

For the Summer School circular, containing particulars of the courses, address Frederick R. Huber, Manager.

Boarding The Conservatory does not take boarders, and assumes no responsibility except for the instruction of pupils. There are many excellent hotels and boarding houses in the immediate vicinity in which accommodations may be secured at reasonable cost. A list of such places may be obtained from the secretary, Miss Keith.

Art Students' Club There has recently been founded in Baltimore an Art Students' Club, modelled upon those of New York and Paris, which provides furnished rooms, board and chaperonage for a limited number of "out-of-town" students of music or other fine arts. This is under the best possible auspices and is personally superintended by Mrs. Otis B. Boise. For further particulars address Mrs. Boise, 810 Park Avenue.

Teachers' Appointment Bureau To meet the many requests for teachers by schools and colleges in various parts of the country, a Teachers' Appointment Bureau has been established. The Bureau is of assistance not only to institutes of learning desiring musical instructors, but to Peabody graduates and advanced students who are available for positions. It is under the management of Frederick R. Huber.

Curricula

The courses of study in each department are graded as follows:

Preparatory Department—Elementary, Junior, and Intermediate.

Regular Conservatory Course—Advanced, Senior, and Graduate.

A record of progress is kept by the teacher. In the Preparatory Department semi-annual reports are sent to the pupils; and in the Main Department reports will be given on application.

The branches of study include

Harmony	Chorus
Composition	Sight-Reading
Piano	Ear-Training
Voice	Solfeggio
Violin	Elements of Music
Violoncello	Acoustics
Organ	History of Music
Harp	Pedagogy
Wind Instruments	Music Appreciation
Day-School Music	English
Opera	French
Orchestra	German
Accompanying	Italian

Diplomas, etc.

A **DIPLOMA** is given in each branch on the successful completion of the course.

A candidate to be eligible for a Diploma must not only have completed the full course of study in the chosen branch, but have passed a successful examination in such supplementary studies as are, in the opinion of the Faculty, necessary for a thorough musical education. (See page 37.)

A **TEACHER'S CERTIFICATE** is given in any branch on the successful completion of the work required in the Senior grade, together with necessary supplementary courses. (See page 34.)

Holders of Diplomas are admitted to the Conservatory for special post-graduate work.

A list of the names of those who have received Diplomas or Teacher's Certificates since 1882 will be found on pages 42, 43 and 44.

Prize Competition

The Chickering grand piano offered in the past season by the Kranz-Smith Piano Co., G. Fred. Kranz, President, as a prize awarded by competition to the best pianist of the Senior Class of the Conservatory, was won by Frederick D. Weaver.

Peabody Piano Scholarship, No. 3:	Not filled 1914-15
Peabody Organ " No. 3:	IMOGEN ROTHEL
Peabody Vocal " No. 2:	JOHN L. WILBOURN
Peabody Violin " No. 1:	BENJAMIN EISENBERG

Yearly Scholarships are offered for the season of 1915-16 in each of the following instruments:

Each Teacher of the Staff may also take one free pupil in his department if he so desires.

Following is a list of those at present holding three-year Scholarships:

Peabody Alumni Piano Scholarship:	MONA JELLMAN
Peabody Piano Scholarship, No. 1:	CHARLES DENOE LEEDY
Peabody Organ "	ARTHUR M. LAMB
Peabody Vocal "	No. 1: RICHARD BOND
Peabody Violin "	No. 2: Not awarded in 1913
Boise Memorial Harmony Scholarship:	BENJAMIN FEINSTEIN

Peabody Piano Scholarship, No. 2:	KATHERINE SIMMERMAN
Peabody Organ " No. 2:	HAMLIN MAGINNIS
Eaton Vocal "	ELIZABETH DUNCAN
Peabody Vocal " No. 3:	THOMAS MARSHALL FORSYTH
Peabody Violin " No. 3:	NORMA BOSSON

who have completed the first year.

Free Scholarships For a Term of Three Years

1915-1916

Examinations before the Faculty will be held as follows:

Peabody Piano Scholarship (No. 3)	{ Thursday, September 30, at <i>nine</i> o'clock
Peabody Organ Scholarship (No. 3)	{ Thursday, September 30, at <i>twelve</i> o'clock
Peabody Violin Scholarship (No. 1)	{ Thursday, September 30, at <i>two</i> o'clock
Peabody Vocal Scholarship (No. 2)	{ Thursday, September 30, at <i>three</i> o'clock

Applicants should send in their names in advance, if possible.

Applicants for any of the above must:

- 1st. Be American by birth, or the children of naturalized parents.
- 2d. Be under twenty-one years of age (for vocal scholarship, under twenty-five).
- 3d. Have a good ear and well-marked musical talent.
- 4th. *Be free to devote entire time to musical studies, if required.*

Each applicant will, at the examination, be expected to:

- (*Piano*)—1st. Render intelligently one of the earlier sonatas of Beethoven, to be selected by candidate.
- 2d. Play acceptably some classical or modern composition of his or her own selection, demanding more brilliant technique.
- 3d. Read at sight a composition of moderate difficulty.

- (*Violin*)—1st. Render intelligently a movement from one of the less difficult of Beethoven's sonatas for violin and piano, to be selected by candidate.
- 2d. Play acceptably some classical or modern composition demanding a somewhat more brilliant technique.
- 3d. Demonstrate familiarity with piano keyboard.
- (*Organ*)—1st. Show sufficient piano technique to play (for instance) Beethoven's piano sonata, op. 2, No. 1 (no previous knowledge of the organ being absolutely required).
- 2d. Read music of moderate difficulty at sight.
- (*Voice*)—1st. Have a good voice.
- 2d. Be able to read vocal music at sight.
- 3d. Be able to play a simple accompaniment on the piano.

The successful candidate in each branch will receive instruction in Harmony as well as in the principal subject; and will be required to attend regularly such other supplementary classes as may be found necessary to his or her musical education, and to give, if desired, one or more hours a week to teaching in the Normal Training Classes. At the expiration of the three years the holder of the scholarship will be expected to give a public recital.

The right is reserved by the management of the Conservatory to terminate a scholarship at any time, should the work or behavior of the pupil prove unsatisfactory.

Tuition Fees

Conservatory Department

(For the Entire Academic Year of Eight Months
unless otherwise specified)

Piano or Voice (under full Professors)—

One private half-hour lesson a week (or one hour class lesson, two in a class).....	\$70
(Payable \$40 on Oct. 1st and \$30 on Feb. 1st)	
Two private half-hour lessons a week.....	120
(Payable \$70 on Oct. 1st and \$50 on Feb. 1st)	
Advanced and Post-graduate Piano Course, one two-hour class lesson a week.....	45
(Payable \$25 on Oct. 1st and \$20 on Feb. 1st)	

Piano or Voice (under Associate Professors), Violin, Organ or Harp—

One private half-hour lesson a week (or one hour class lesson, two in a class).....	60
(Payable \$35 on Oct. 1st and \$25 on Feb. 1st)	
Two private half-hour lessons a week.....	105
(Payable \$60 on Oct. 1st and \$45 on Feb. 1st)	

Violoncello—

One private lesson a week.....	50
(Payable \$30 on Oct. 1st and \$20 on Feb. 1st)	
Two private half-hour lessons a week.....	90
(Payable \$50 on Oct. 1st and \$40 on Feb. 1st)	

Harmony—

Eight or more in a class (for first-year Harmony pupils only), two lessons a week.....	30
(Payable \$20 on Oct. 1st and \$10 on Feb. 1st)	
One private half-hour lesson a week (or one hour class lesson, two in a class).....	50
(Payable \$30 on Oct. 1st and \$20 on Feb. 1st)	
Two private half-hour lessons a week.....	80
(Payable \$45 on Oct. 1st and \$35 on Feb. 1st)	

Wind Instruments—

One private half-hour lesson a week.....	40
(Payable \$20 on Oct. 1st and \$20 on Feb. 1st)	
Two private half-hour lessons a week.....	70
(Payable \$40 on Oct. 1st and \$30 on Feb. 1st)	

Day-School Music Methods—

One class lesson a week.....	50
(Payable \$25 on Oct. 1st and \$25 on Feb. 1st)	

[For the fees for studies supplementary to this course, see *Harmony, Ear-training, etc.*]

Students' Orchestra —(Payable in advance for the year).....	\$10
[This class is free to pupils taking other courses.]	
Opera Class —(Payable in advance for the year).....	10
[This class is free to pupils taking other courses.]	
Piano Sight-Reading—	
Eight in a class, two lessons a week	25
(Payable \$15 on Oct. 1st and \$10 on Feb. 1st)	
[A reduction is made for the Sight-Reading course to pupils taking other courses.]	
Accompanying—	
Four in a class, one hour lesson a week.....	\$20
(Payable \$10 on Oct. 1st and \$10 on Feb. 1st)	
One private half-hour lesson a week.....	40
(Payable \$25 on Oct. 1st and \$15 on Feb. 1st)	
Solfeggio and Ear-Training—	
Eight or more in a class, one lesson a week.....	15
(Payable \$10 on Oct. 1st and \$5 on Feb. 1st)	
(For fees for private lessons, see page 22.)	
Normal Class—	
One hour lesson a week	10
(Payable in advance for the year)	
Appreciation of Music—	
One hour lecture-recital a week.....	5
(Payable in advance for season of 5 months)	
Use of Organs—	
For practice (one hour a day).....	\$20, \$24 or \$40
(Payable \$10, \$12 or \$20 on Oct. 1st, and \$10, \$12 or \$20 on Feb. 1st)	
(Use of Organs by the hour.....)	15, 25 or 35 cents)
[The largest amount in each case is for the use of the Concert Organ.]	
Foreign Languages—	
Four in a class, one lesson a week	\$15
(Payable \$10 on Oct. 1st and \$5 on Feb. 1st)	
Three in a class, one lesson a week.....	20
(Payable \$12 on Oct. 1st and \$8 on Feb. 1st)	
Two in a class, one lesson a week.....	25
(Payable \$15 on Oct. 1st and \$10 on Feb. 1st)	

The fees for pupils entering on February 1st are the same as for the first session.

All Cheques should be made payable to the PEABODY INSTITUTE.

Preparatory Department

(For the Entire Academic Year of Eight Months,
unless otherwise specified)

Piano, Violin, or Voice—

One private half-hour lesson a week..... \$40
(Payable \$20 on Oct. 1st and \$20 on Feb. 1st)

Two private lessons a week 65
(Payable \$35 on Oct. 1st and \$30 on Feb. 1st)

A reduction of ten per cent. (in round numbers) is made to any student taking two or more of the above-mentioned branches (Piano, Violin, Voice) in combination.

Pupils, especially young beginners, are advised to take, if possible, two private lessons a week.

Harmony—

One class lesson a week..... \$20
(Payable \$10 on Oct. 1st and \$10 on Feb. 1st)

[First-year Harmony pupils only are admitted to these class lessons.]

One private lesson a week..... \$30
(Payable \$15 on Oct. 1st and \$15 on Feb. 1st)

Two private lessons a week..... 55
(Payable \$30 on Oct. 1st and \$25 on Feb. 1st)

Ear-Training—

One private lesson a week..... 30
(Payable \$15 on Oct. 1st and \$15 on Feb. 1st)

Two private lessons a week..... 55
(Payable \$30 on Oct. 1st and \$25 on Feb. 1st)

[No reduction is made in the fee for Harmony or Ear-Training taken in combination with other courses.]

Orchestral Class (Payable in advance for the year)..... \$10
[This class is free to pupils taking other courses.]

Piano Sight-Reading Class—

One three-quarter-hour lesson a week..... 20
(Payable \$10 on Oct. 1st and \$10 on Feb. 1st)

[The charge for this class is \$10 to pupils taking other courses—payable \$5 on Oct. 1st and \$5 on Feb. 1st. Half-hour class for children—\$6, payable in advance for the year.]

Practical Teaching Course in Piano or Violin—

One class lesson a week..... \$5
(Payable in advance for the year)

Vocal Ensemble (Payable in advance for season of 6 months).. 5

Elements of Music (Payable in advance for the year)
One class lesson a week..... 5
(This class is free to pupils taking other courses.)

English—One class lesson a week..... 10
(Payable \$5 on Oct. 1st and \$5 on Feb. 1st)

“Music Extension” Courses (Appreciation of Music;
Musical Literature; Ear-training; Girls’ Boys’ and
Children’s Singing Classes) each—

One class lesson a week..... \$1
(Payable in advance for season of 5 or 6 months)

A limited number of Piano, Violin, Vocal and Harmony pupils, to be taught by the candidates for the Teacher's Certificate, will be received for \$20 each for the season, beginning about the middle of October and closing after the third week in May; payable \$10 on October 1st and \$10 on February 1st.

The fees for pupils entering on February 1st are the same as for the first session.

All Cheques should be made payable to the PEABODY INSTITUTE.

Free Advantages and Supplementary Studies

In addition to numerous concerts, students of the Peabody are admitted to the following classes, free of charge:

- Fundamental Training
- Elements of Music
- History of Music
- Chamber Music and Ensemble Playing
- Opera
- Orchestra
- Ear-training
- Chorus

Every student is expected to supplement the study of the chosen branch, be it instrumental or vocal, by a course in Ear-training, Solfeggio, Fundamental Training, or Elements of Music; in all of which, time, rhythm, scales, intervals, chords, sight-reading, and general music culture are emphasized. There are free classes in each of these courses, to one of which every pupil in the Conservatory and the Preparatory Department is admitted without extra charge.

Concerts

Recognizing the importance that the opportunity to listen to good music plays in forming the cultivated musician, the Conservatory provides each season a series of concerts by the leading artists of the day, *to which free admission is granted to Regular Students whose age and musical advancement enable them to profit by the serious programs presented.*

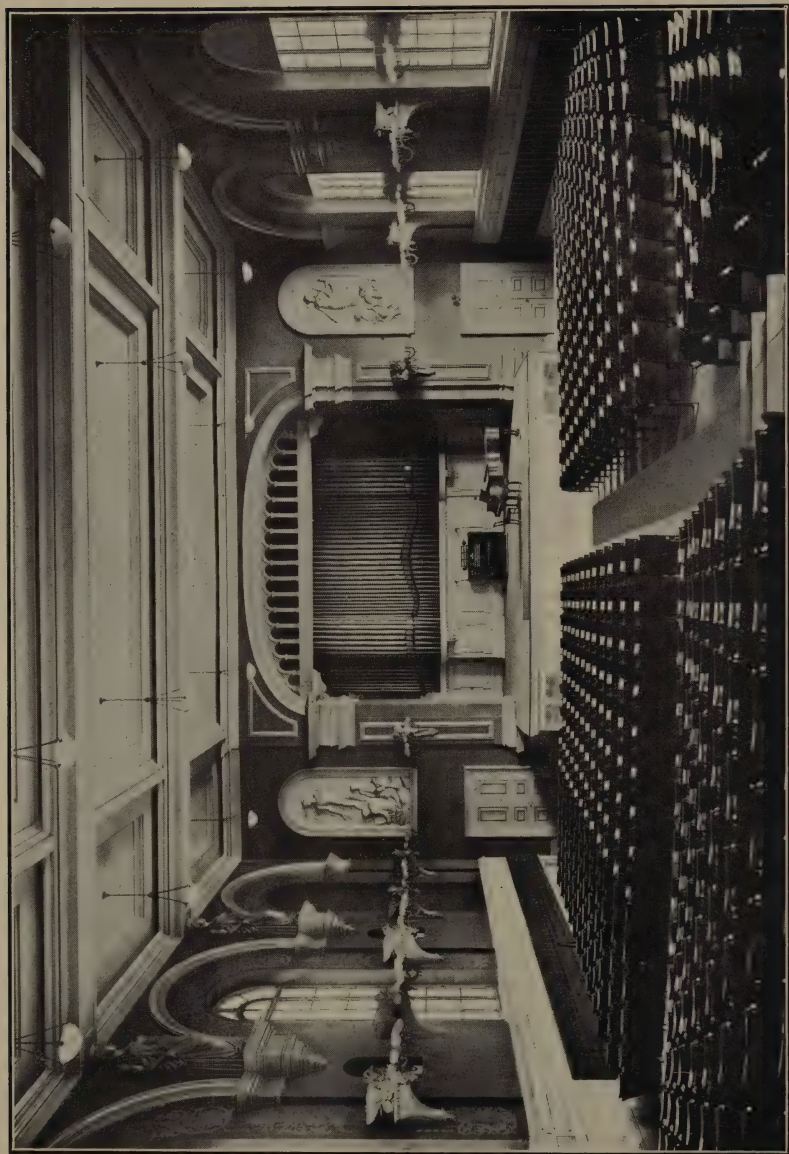
In addition to the regular Peabody course, pupils are given special facilities for attending, at reduced rates, numerous other important concerts in Baltimore.

Concert Bureau

In the past season, Peabody artists, under the direction of the Concert Bureau of the Conservatory, Frederick R. Huber, Manager, have filled 54 engagements in the following cities, in addition to their concerts at the Conservatory:

MARYLAND:	No. of Concerts	PENNSYLVANIA:	No. of Concerts
BALTIMORE.....	22	PHILADELPHIA.....	2
PORT DEPOSIT.....	13	BIRMINGHAM.....	1
CHESTERTOWN.....	5		
ANNAPOLIS.....	4	VIRGINIA:	
		CHATHAM.....	1
NORTH CAROLINA:		ROANOKE.....	1
GREENSBORO.....	2		
WINSTON.....	1	MASSACHUSETTS:	
ASHEVILLE.....	1	CAMBRIDGE.....	1

Besides the foregoing performances given under the management of the Concert Bureau, hundreds of engagements in Baltimore and many other cities and towns have been filled independently of the Conservatory by Peabody teachers and advanced students.



PEABODY CONCERT HALL.

Friday Afternoon Artist Recitals, 1914-1915

Friday, October 23	Max Landow,	Pianist
Friday, October 30	Ernest Hutcheson	Pianist
Friday, November 6	{Oscar Seagle Harold Phillips	Baritone Organist
Friday, November 13	Ossip Gabrilowitsch	Pianist
Friday, November 20	Maggie Teyte	Soprano
Friday, November 27	Flonzaley String Quartet	
Friday, December 4	{May Mukle Edward Morris	'Cellist Pianist
Friday, December 11	{Horatio Connell J. C. van Hulsteyn	Baritone Violinist
Friday, January 8	{Leonora Jackson Esther Cutchin	Violinist Pianist
Friday, January 15	Kneisel String Quartet	
Friday, January 22	Julia Culp	Soprano
Friday, January 29	Frank Gittelson	Violinist
Friday, February 5	Arthur Newstead	Pianist
Friday, February 12	Pablo Casals	'Cellist
Friday, February 19	George F. Boyle	Pianist
Friday, February 26	Fannie Bloomfield Zeisler	Pianist
Friday, March 5	{Christine Miller Bart Wirtz	Contralto 'Cellist
Friday, March 12	Efrem Zimbalist	Violinist
Friday, March 19	Emmanuel Wad	Pianist
Friday, March 26	Olga Samaroff	Pianist

A series of equally important engagements is being arranged for the Season of 1915-1916.

Faculty and Departments of Study

Direction **Harold Randolph**, the Director, who was born in Richmond, Virginia, obtained his entire musical education at the Peabody Conservatory of Music. He is a musician of wide general culture and a distinguished concert pianist. In the latter capacity he has appeared in most of the Eastern cities, where he has played with the Boston Symphony, the Theodore Thomas, the Philadelphia and the Peabody Symphony Orchestras; repeatedly with the Kneisel and the Olive Mead String Quartet; and has given innumerable recitals.

Piano **Emmanuel Wad** is a native of Denmark, and he began his studies in the Conservatory of Copenhagen. Later, he took lessons for some years under Leschetizky, from whom he brings strong endorsement. He has played with prominent symphony orchestras and has given numerous successful recitals. In the autumn of 1908 Mr. Wad was granted several weeks' leave of absence, at which time he gave concerts in Berlin, Dresden and London.

George F. Boyle is an Australian by birth. He began his musical studies at the age of seven under his mother. His first concert tour was made when he was in his fourteenth year, and by the time he was eighteen he had begun teaching. His own teacher, Sidney Moss, died about this time, and nearly all of his pupils came to Mr. Boyle, despite his extreme youth. After two or three years of teaching, interspersed with occasional concert tours, he went to Berlin, where he became a pupil of Busoni, from whom he brings the highest commendations and endorsement. From 1908 to 1910 he made his headquarters in London, whence he made several tours of Great Britain and Ireland, either as pianist or as orchestral conductor. Since coming to the Peabody, Mr. Boyle has given numerous recitals in New York, Boston and other cities, and has directed the Philharmonic Orchestra of New York in performances of his own Piano Concerto by Ernest Hutcheson in New York, Brooklyn and Baltimore.

Arthur Newstead, who was appointed to this department in the fall of 1913, is a native of England and received his early training in London, where he was a pupil of the Royal Conservatory of Music under Oscar Beringer. Upon the completion of his studies there he was appointed a professor in the Conservatory, but he shortly afterwards resigned this post and went to Paris where he studied for some time with Harold Bauer, from whom he brings warm testimonials. He has traveled very considerably throughout Europe and South America, where he has earned an enviable reputation as a concert pianist; a reputation, by the bye, which has been amply confirmed through his late appearances in this country.

Max Landow is a native of Germany. He made his debut as a concert pianist there in 1897, after which he was taken to Paris by the celebrated French pianist, Edouard Risler, and enjoyed for one year the distinction of being this master's only pupil. After his return to Berlin he studied for many years under Karl Klindworth, and was then appointed instructor on the staff of the Stern Conservatory, a position which he held for some years.

Maud Randolph, who holds the Peabody Teacher's Certificate, taught piano for many years at the Preparatory Department. Since 1906 she has been Class Examiner in that department, which position she retains in conjunction with her associate professorship at the Conservatory. Her studies in piano were made principally under Harold Randolph and Ernest Hutcheson, and in harmony under Hermine L. Hoen.

Eliza McC. Woods is a graduate of the Peabody Conservatory. Her studies in harmony and composition were made under Asger Hamerik and Otis B. Boise, and in piano under Henry A. Allen, Harold Randolph and Ernest Hutcheson. She taught piano for many years at the Preparatory Department.

Harmony and Composition

Gustav Strube, is a native of Germany, having been born in Ballenstedt. At the age of sixteen he entered the Leipzig Conservatory, where he studied violin with Hermann and Brodsky, and harmony and composition with Reinecke and Jadassohn. Afterward he joined the Gewandhaus Orchestra, and later became teacher of violin in the Mannheim Conservatory. In 1889 he became a member of the Boston Symphony Orchestra and remained there as first violinist and assistant conductor until June, 1913, when he resigned to accept the position here. Since his association with the Boston Orchestra he has come into great prominence as a composer, having had practically all of his larger works produced by that and other organizations. Among his more important compositions which have received public recognition are: Two Symphonies, a String Quartet, two Violin Concertos, a 'Cello Concerto, "Hymn to Eros" for men's voices and orchestra, several Symphonic Poems and Overtures and innumerable smaller works for solo instruments or voice. He has made also a substantial success as teacher of Harmony and Composition.

Howard R. Thatcher is a graduate of the Peabody Conservatory, where his studies in Harmony and Composition were made under Henry A. Allen, Philip Kahmer and Otis B. Boise. He also studied the violin here under J. C. van Hulsteyn. He is at present organist and choirmaster of Mt. Vernon Place Methodist Church and organist of the Eutaw Place Synagogue. Among his published compositions are a Morning and an Evening Service for the Synagogue, which are used throughout the United States, and the "March of the Gargoyles," for orchestra. Other works, still in manuscript, which have been performed in public are: a Concert Overture (given by the Metropolitan Opera Orchestra and the Victor Herbert Orchestra), String Quintet, Prelude and Fugue for Organ, Anthems, Songs, Violin Pieces, etc.

Voice

Pietro Minetti, who is the senior instructor in this department in term of service, is a native of Italy and a graduate of the Conservatory of Milan, where, at the close of his studies, he was appointed by the board to fill the place of its leading teacher, Edoardo Perelli, during his six months' absence. In 1905 the King of Italy conferred upon him, through the American Ambassador, the order of the *Cavaliere della Corona d' Italia*, for his distinguished services in the cause of music.

Adelin Fermin was born in Holland. He began his musical studies in piano and organ, and at the age of seventeen was appointed organist of a prominent church in Maastricht, a position which he held for some time. Finding himself possessed of a fine baritone voice, he soon took up the serious study of singing, first under Ramioul, a well known opera singer; later under Warnots of Brussels, Messchaert of Amsterdam, and Frau Ypes-Speet. At the conclusion of his studies he was appointed teacher of singing at the Conservatory of the Hague, from the Director of which he has the warmest recommendation. Later Mr. Fermin lived in Berlin, where he divided his time between teaching and concert singing. In the latter capacity he has become well known in Germany, France, Holland and England.

Charles H. Bochau is one of the most thoroughly efficient and cultivated musicians that Baltimore has produced. In addition to his ability as a singer and teacher of singing he is an excellent pianist, a good violinist, and holds the Peabody Diploma for harmony and composition. His vocal studies were pursued mainly under the late W. Edward Heimendahl.

Violin

Joan C. Van Hulsteyn is a native of Holland. He is a graduate of the Conservatory of Liège, where he studied under César Thomson. After leaving Liège he played for two years in the Lamoureux Orchestra in Paris, and moved from there to Baltimore in 1892.

Theodor Hemberger, was born at Bruchsal, near Heidelberg, Germany. When only fourteen he made his debut in Bruchsal as a violin soloist, and two years later joined the Karlsruhe Court Orchestra, under Felix Mottl. Later he studied at the Hochschule für Musik in Berlin, under Joachim and Emmanuel Wirth in violin, and Woldemar Bargiel, in composition. He has had much success as a composer and many of his works have been performed in public. His good work as one of the conductors at the Sængerfest in 1902 won him considerable reputation, and he was invited to come to Baltimore as conductor of the Germania Mænnerchor. Since that time he has been a conspicuous figure in the musical life of Baltimore as composer, director and teacher.

Organ

Harold D. Phillips was born in England, and began his musical education in theory and organ under Dr. Keeton, the organist of Peterborough Cathedral. At the age of fifteen he won the harmony prize offered by Trinity College and open to all candidates in Great Britain under the age of twenty-one. Later on he studied under Sir Frederick Bridge at Westminster Abbey, and during this time he passed the F. R. C. O. examination, being then only seventeen, a record age up to that date. Before this, Mr. Phillips had received his first appointment as organist and choirmaster at St. Andrew's, West Kensington, and two years later he won the musical scholarship at Caius College, Cambridge, over more than one hundred competitors. He studied later under Sir Hubert Parry in composition, Sir Walter Parratt in organ, and Sir Frederick Bridge in theory, at the Royal College of Music, London.

Special attention is given to those desiring to become church organists.

The Concert Hall contains a fine three-manual organ, blown by electric motor.

There are three smaller organs for practice.

Pupils are allowed to practice upon these instruments upon payment of a small fee. (See page 21.)

Violoncello **Bart Wirtz**, who was appointed Professor of Violoncello in September, 1905, was born in The Hague, Holland. He studied the 'cello first under Giese, in The Hague; later under Bowman, in Berlin. He was solo 'cellist of the orchestra in Gröningen, where he also taught. In the summer of 1910 he made a concert tour which took him around the world, and included performances in the Dutch East Indies, Japan, Singapore and other places.

Opera Class This class is under the immediate direction of **Mr. Randolph**, with the co-operation and assistance of the teachers in the vocal department of the Conservatory.

Students of the Conservatory are admitted free, and others upon payment of a small fee.

Wind Instruments In this department **John C. Bohl** has charge of classes in Flute and Oboe; **Adolph Renz**, in Clarinet and Double Bass; **Daniel Feldman**, in Trumpet and Cornet; **Helmuth Wilhelms**, in Horn; **William Warner**, in Trombone.

Chamber Music String-quartet classes are held each week for the study of chamber music, and the more advanced pupils in piano are given frequent opportunity for ensemble practice.

Orchestra The Senior Students' Orchestra is under the direction of Gustav Strube. Students of the Conservatory adjudged capable of taking part are admitted without extra charge, and a few advanced students outside the Conservatory are admitted upon payment of a small fee. The Junior Orchestra and the Elementary Orchestra are under the direction of Franz Bornschein.

Harp **Bertha Thiele Robertson** is a native of Russia. She was graduated from the Conservatory of Antwerp, and later played in the Symphony Orchestra of Dresden.

History of Music A class in History of Music meets once a week, and is free to pupils of the Conservatory.

In connection with this course a series of illustrated lectures on "Acoustics and the Materials of Music" is given by **Dr. Joseph S. Ames**, Professor of Physics at Johns Hopkins University.

Day-School Music Course The Conservatory offers a special course for students wishing to become supervisors or teachers of music in Public or Private Day-Schools.

Henrietta Baker Low, formerly Supervisor of Music in the Baltimore Public Schools, is the instructor.

For particulars, see pages 34, 36 and 37.

Normal Classes Normal Classes are conducted for those studying for the Teacher's Certificate.

Post-Graduate Classes for advanced and post-graduate pianists are held, with one lesson of two hours' duration each week.

Piano Sight-Reading This branch of study is taught by **Isabel L. Dobbin**, who studied at the Conservatory under Nannette Auerbach and Carl Faelten, and later with William H. Sherwood, and Oscar Raif, of Berlin.

Ensemble and Accompanying A class in ensemble playing and accompanying is conducted by **Clara Ascherfeld**, whose early studies were made in Germany. In the Peabody Conservatory she was a pupil in piano under Emmanuel Wad, and was the winner of the first Peabody Alumni Scholarship.

Solfeggio and Ear-Training The usefulness of this branch of music study has been so clearly demonstrated of late years that it is now universally recognized, not only as forming a necessary part of the education of a singer, but as an invaluable assistance

in attaining a complete mastery over any musical instrument.

The classes are taught by **Lena Stiebler**, who studied under Professor J. Zobanaky, Director of the Galin-Paris-Chev  Sight-singing Conservatory, of Philadelphia, whose Superior-degree Diploma she holds.

Appreciation of Music

Two courses in Appreciation of Music, in the form of lecture-recitals, are given,—one by the Director, and one under the direction of the Preparatory Department.

Languages

This department is designed to supply an ever-increasing need on the part of musical students and the public. As the singer is now expected to present his songs in the original text, translation being no longer tolerated, some knowledge of the languages of Germany, France, and Italy becomes necessary to those who would have access to all the treasures that the vocal literature of these countries contains.

Olga Alfieri Williams, who instructs the classes in Italian, is a native of Milan, Italy.

Elise Tournier, instructor in French, was born and educated in Chamb ry, France.

Albert Giesselman, instructor in German, is a native of Hanover, Germany.

A CLASS IN ENGLISH is conducted by **Annie Haines Carpenter** for the benefit of students who wish to increase their knowledge of the grammar of the language and to acquire facility in writing. Since the work of the candidates for Diploma and for Teacher's Certificate in the written examinations is judged not only by the correctness of the answers, but by the style in which these answers are expressed, it is important that students of music should learn to use their own language with clearness and ease.

The Courses in Languages are open only to those taking other Courses in the Conservatory.

Table of Certificate Courses

1. Main Branch*	{ Instruments, } Voice, etc. }	\$50 to \$70	{ 1 half-hour lesson a week
		\$90 to \$120	{ 2 half-hour lessons a week
2. Sight-reading	{ Piano	\$10	{ 1 or 2 hour lessons a week
	{ Orchestra . . .	Free	{ 1 two-hour lesson a week
	{ Chorus	Free	{ 1 hour lesson a week
3. Ear-training	{ Private	\$30	{ 1 half-hour lesson a week
	{ Special Class .	\$5	{ 1 hour lesson a week
	{ General Class .	Free	{ 1 hour lesson a week
4. Harmony		\$30 to \$50	{ 1 half-hour lesson a week
5. Normal Class †		\$10	{ 1 hour lesson a week
6. Pedagogy	{ Demonstration .	\$1	{ 1 hour lesson a week
	{ Teaching at Prep.		1 hour a week
7. History		Free	{ 1 hour lesson a week
8. Musical Literature		\$1	{ 1 hour lesson a week

*MAIN BRANCHES:—Certificates are given in *Instruments, Voice, Harmony, and Day-School Music*. It is recommended that candidates take two half-hours a week in the Main Branch.

†The Normal Class work includes Form, Terms, description of Orchestral Instruments, etc.

The eight courses noted cover (with slight variations) the requirements for Teacher's Certificate. For further details, see pages 35-38.

The fees quoted are for the Academic Year. For further particulars, see pages 20-23.

Final Examinations for the Certificate are required in all of the supplementary branches (Nos. 2-8) as well as in the Main Branch; but pupils are not obliged to take lessons in all of the supplementary branches if they feel sufficiently proficient to risk dispensing with further preparation. Examinations in Nos. 3, 4, 5, 7 and 8 may be taken the year preceding the final examinations (see page 38). Nos. 5, 6, 7 and 8 are one-year courses.

Teacher's Certificates

General Requirements

A thorough knowledge of Harmony, *i. e.*, intervals, scale-formation, chords and their resolutions, sequences and cadences, etc.; and Modulation. Ability to harmonize a figured bass and a melody, and to define clearly the meaning of all the more complex forms of Counterpoint up to, and including, Fugue. Ability to define and analyze Sonata form and the smaller Monophonic and Polyphonic forms.

A general knowledge of Musical History.

A knowledge of the general character and approximate compass of Orchestral Instruments.

A complete understanding of the Terms, marks of expression, etc., used in music.

Ability to read music at sight, and to write from dictation a melody and simple harmonies. For this requirement a complete course in Solfeggio and Ear-training is usually found necessary. (It is needless to say that no voice is required for this, as it is designed merely as ear-training.)

Familiarity with the most noted and frequently-heard works of the greatest composers, to the extent of being able to recognize and name them when played.

Since the general literary acquirements of the student as exhibited in the examination paper are of considerable weight with the Examining Committee, a course in English is often found advisable.

Candidates must have demonstrated their ability to teach by at least one year's experience under the Preparatory Department, during which time they must give not less than one hour a week without remuneration.

The above requirements apply alike to all desiring to take the Certificate, whether the specialty be instrumental, vocal, or theoretical.

(For Special Requirements, see pages 36-38.)

Special Requirements For **Piano Teacher's Certificate**—Ability to play acceptably (with or without notes): A prelude and fugue of Bach; a sonata of Beethoven, of about the grade of difficulty of Op. 2, No. 3, Op. 10, No. 3, or Op. 31, No. 1; some modern composition, for instance the F sharp major Gondoliera of Liszt, the A flat or the E major Waltz of Moszkowski, or any of the Nocturnes of Chopin. The student is also required to play a short piece studied without the aid of a teacher.

For **Vocal Teacher's Certificate**—Ability to sing with musical understanding an aria from some one of the standard oratorios or operas; a song or aria by one of the older composers—Scarlatti, Gluck, Haydn, Mozart, etc., and one by Schubert, Schumann, or Franz. Ability to give a clear and correct description of the mechanism of the human throat and the organs involved in singing, and the principles of tone production. Sufficient knowledge of the piano to play a simple accompaniment. Ability to pronounce correctly English, Italian, and either French or German.

For **Violin Teacher's Certificate**—Ability to play acceptably one movement from one of the sonatas of Bach, Tartini, Corelli, etc.; a complete sonata of Beethoven, either the one in F major or the one in E flat major; and a more modern composition, such as the Reverie of Vieuxtemps, Romance of Svendsen, Legend of Wieniawski, etc. Sufficient knowledge of the piano to play a simple accompaniment.

For **'Cello Teacher's Certificate**—Ability to play acceptably the Second Sonata of Bach (for 'cello and piano) or the one in A minor by Buononcini, and either the Klughardt or the 2d Goltermann Concerto. Sufficient knowledge of the piano to play a simple accompaniment.

For **Harmony Teacher's Certificate**—All of the *general requirements* before mentioned, in addition to which the applicant must submit examples in counterpoint, an original fugue in four parts, and an original movement in sonata form for one or more instruments. Some facility in playing the piano.

For **Day-School Music Teacher's Certificate**—Ability to sing, accompany and transpose at sight songs of moderate difficulty; to sing a song previously prepared, showing proper use of the voice and understanding of interpretation (a fine voice is not necessary for this); to do part-singing at sight; to play an accompaniment previously prepared; and to harmonize at the piano a simple melody. A high-school education or its equivalent. (The pupil must show, in a preliminary examination, a fair degree of proficiency in all the foregoing before taking the course in Day-School Music Methods.) Knowledge of the child-voice and of song-literature for children. Ability to teach, as demonstrated by practical work in the grades of the Public Schools. All of the general requirements.

For **Organ Certificate**—Ability to play acceptably one of the larger fugues of Bach—the great G minor, the A minor, or the D minor; a sonata of Mendelssohn; and an extended composition by a modern composer, as, for instance, the D minor sonata of Guilman, one of the organ symphonies of Widor, etc. The applicant will also be required at the examination to play a piece at sight; to accompany a vocal solo; to accompany any of the Canticles used in the Episcopal service; to add at sight an accompaniment to a given melody; to modulate from one key to another; to transpose a hymn tune after playing it through in the original key; and to answer simple questions about the construction of the organ.

Diplomas

For a Diploma in any of the foregoing branches the examination is based on similar lines, but on a higher general standard of musicianship; and the candidate for an instrumental or vocal Diploma is required to give from memory a finished and satisfactory public recital; *and*

For an **Instrumental Diploma** the candidate is also required to submit an original fugue in three or more voices and a movement in sonata form for one or more instruments, and to show a more extended knowledge of orchestration; and, for an **ORGAN DIPLOMA**, the candidate must, in addition to these requirements, submit a short anthem with organ accompaniment, show a full knowledge of the construction of the organ, and extemporize on a given subject.

For a **Vocal Diploma** a fine voice and a high degree of interpretative ability are indispensable. The other require-

ments are the same as those for the Teacher's Certificate, except that the candidate must have acquired a sufficient knowledge of Italian, German and French to sing in these three languages, with good pronunciation and clear understanding of the text; and must have sufficient ability as a pianist to play any ordinary accompaniment.

For a **Diploma for Harmony and Composition** the candidate is required to extemporize on a given motive; to read at sight from an orchestral score; and to submit an original fugue in three or more voices, a complete composition in larger form of at least three movements for one or more instruments, a group of songs for one or more voices, and an overture, a symphonic poem or other composition in one or more movements for full orchestra.

In **Day-School Music** the **Diploma** is for **Supervisor of Music** in all grades of Public High Schools and Elementary Schools.

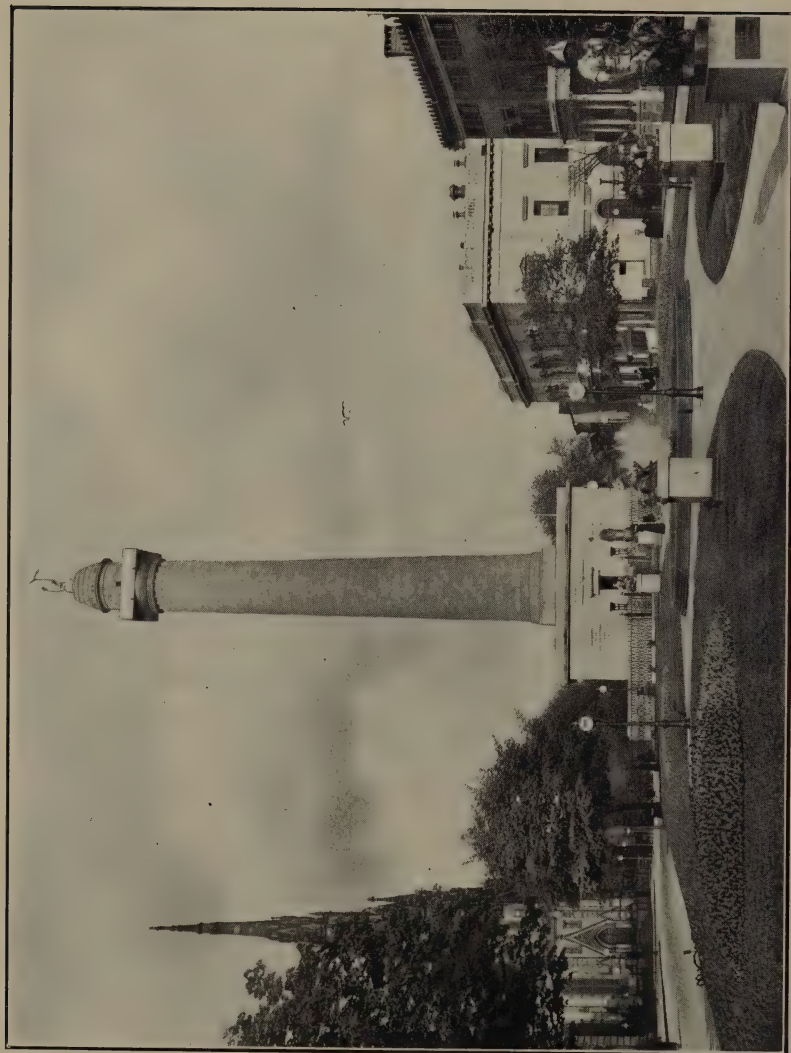
The candidate for Certificate or Diploma is liable to fall into the mistake of devoting the first years of study exclusively to the main branch, leaving the supplementary studies to be taken up at the eleventh hour. This results inevitably in overwork and imperfect assimilation, and is responsible for many bitter disappointments.

In order to assist the student in overcoming this temptation it is arranged that the candidate may come up for the examinations in Harmony (except, of course, when this is the principal study), History, Form, Ear-training, Musical Literature, Terms and Orchestration, the year previous to the final one; and, if successful, be credited therewith. This plan leaves the final year to be devoted to the main branch and pedagogy in the case of candidates for Teacher's Certificates, and for general advanced work in the case of candidates for Diplomas.

The examinations for both of these degrees are distributed through the year, and are conducted by the Director and the Faculty of the Conservatory.

In order to obtain a Certificate or a Diploma the applicant *must have studied the main branch in the Conservatory at least one year immediately previous to the final examination.*

No letters of recommendation other than the above-mentioned Diplomas and Certificates are given by Director or teachers.



MT. VERNON PLACE.

Grading and Matriculation

Conservatory Department

No time limit can be set for the work in the three Conservatory grades—the Advanced, the Senior and the Graduate. Completion of the Senior grade marks the degree of proficiency necessary for the Teacher's Certificate; and completion of the Graduate is marked by the awarding of the Diploma.

The examination requirements do not, of course, represent the ground covered in each grade, but are selected merely as final tests of the pupil's advancement.

Pupils who pass the SECOND INTERMEDIATE examination in the Preparatory Department are eligible for admission to the Main Department of the Conservatory.

Pupils who have not studied in the Preparatory Department will be admitted to the Main Department after a WRITTEN and a PRACTICAL examination consisting of similar tests, except that they are not required to play from memory. (See next page.)

Preparatory Department

There are no entrance requirements in the Preparatory Department, pupils being received at any stage, from the beginning to the Second Intermediate Grade. They are classified according to their advancement. There are six grades in the Preparatory Department: First Elementary, Second Elementary, First Junior, Second Junior, First Intermediate, Second Intermediate.

No time limit can be set for the work in each grade—talent, application and opportunities for practice having to be taken into consideration in each case.

On the completion of each grade in the Preparatory Department, two examinations are held: one, a written test in Rhythm, Ear-training, Notation, Time, Scales, Intervals, Transposition, Musical Terms, etc.; the other, a practical test of the pupil's ability in performance.

**Examination
Requirements
in Piano**

The requirements in piano for the practical test are as follows (subject always to such changes as, in the judgment of the teacher, may seem desirable):

First Elementary Grade—Ability to play by memory an Etude and a simple little Piece written in the treble and the bass clef; and the Scales of C and G major and A minor.

Second Elementary Grade—Ability to play by memory: An Etude; a Piece; a movement of an easy Sonatina—such as Clementi's Sonatinas in C, and G, and Beethoven's Sonatinas in G, and F; and Major Scales (through 4 sharps and 4 flats) and Minor Scales (through 2 sharps and 2 flats).

First Junior Grade—Ability to play by memory: An Etude; a Piece; a movement of an easy Sonata or a similar work, such as Clementi's Sonatinas, opus 36, Nos. 3, 4 and 6; Kuhlau's Sonatinas, opus 55, Nos. 2 and 3; Beethoven's Sonatinas, opus 49, Nos. 1 and 2, and Six Little Variations in F; and Major and Minor Scales.

Second Junior Grade—Ability to play by memory: An Etude; a Piece; a movement of a Sonata or a similar work—such as Mozart's Sonata in C, Haydn's Sonata in C, Mozart's Rondo in D, Haydn's Sonata in D, Beethoven's Six Little Variations in G and "Nel Cor Piu" Variations, Händel's Twelve Easy Pieces, and Mozart's Sonata in G, No. 2; and Major and Minor Scales.

First Intermediate Grade—Ability to play by memory: An Etude; a Piece; a movement of a Sonata or a similar work—such as Beethoven's Rondo in C, opus 51; Mozart's Sonatas 4, 5, 6, 7 (Cotta Edition), and Theme and Variations in A; and Haydn's Sonata No 14 (Cotta Edition); and Major and Minor Scales.

Second Intermediate Grade—Ability to play by memory: An Etude, by either Czerny or Cramer; a Bach Invention; a Piece; a movement of a Sonata or a similar work—such as Mozart's Sonata, No. 9 (Cotta Edition), and Rondo in A minor; Beethoven's Rondo in G, Sonata, opus 14, No. 2, and Sonata opus 2, No. 1; and Major and Minor Scales.

Pupils who pass the examinations of the Second Intermediate Grade are promoted to the Main Department of the Conservatory.

Diplomas

FOLLOWING is a list of those who have received the Pea-body Diploma since 1882:

Harmony and Composition

HERMINE L. HOEN, - - -	1882	KATHARINE D. PARKISON, -	1895
ADAM ITZEL, JR., - - -	"	ELIZA MCC. WOODS, - -	"
ELIZABETH E. STARR, - -	1885	CHARLES H. BOCHAU, - -	1899
ESTELLE T. ANDREWS, - -	1886	FRANZ C. BORNSCHEIN, -	1902
JOHN ITZEL, - - -	1888	ADELHEID M. ARENS, - -	1904
MARGARET E. WILLIAMS, -	1891	NETTIE R. JONES, - - -	"
PHILIP LOUIS KAHMER, - -	1893	KATHARINE E. LUCKE, - -	"
MINNA D. HILL, - - -	1894	GEORGE SIEMONN, - - -	1906
MARY E. ANDREWS, - - -	"	HOWARD R. THATCHER, -	"
HARRY P. HOPKINS, - - -	1895	ROBERT PAUL, - - -	1912

Piano

MINNIE KLEIN, - - -	1903	JOSEPHINE WILLIAMS, - -	1912
MARION C. ROUS, - - -	1904	ANNE ADLUM HULL, - -	1913
SARAH ADAMS, - - -	"	MARGUERITE W. MAAS, -	"
VELMA T. RAWLS, - - -	1907	ESTHER M. CUTCHIN, - -	1914
MARGARET C. WALTON, - -	"	MADELINE HEYDER, - - -	"
BARRINGTON BRANCH, - -	1908	EDWARD M. MORRIS, - -	"
HENRIETTA HOLTHAUS, - -	"	MABEL H. THOMAS, - - -	"
PAUL WELLS, - - -	1909	ADOLPH TOROVSKY, JR., -	"
CARLOTTA HELLER, - - -	1910	ELIZABETH C. PATTILLO, -	1915
WALTER G. CHARMBURY, -	1911	ELIZABETH D. ROSSON, -	"
AUSTIN CONRADI, - - -	"	FREDERICK D. WEAVER, -	"

Organ

ANNIE S. HAINES, - - -	1905	AGNES ZIMMISCH, - - -	1912
J. NORRIS HERING, - - -	1906	MORTIMER BROWNING, - -	1914
FREDERICK D. WEAVER, -	1907	MARGARET P. INGLE, - -	"
ELSIE R. MILLER, - - -	1909	JAMES W. CHENEY, JR., -	1915

Voice

C. BERTRAM PEACOCK, - -	1909	MABEL GARRISON SIEMONN,	1911
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Violin

ABRAHAM GOLDFUSS, 1914.

Teacher's Certificates

FOLLOWING is a list of those who have received the Pea-body Teacher's Certificate since 1899:

[Abbreviations: *p*—piano; *vo*—voice; *vi*—violin; *c*—cello; *o*—organ; *h*—harmony; *ds*—day-school music.]

ABBOTT, ETHEL. <i>p</i>	1905	FULD, CARRIE. <i>p</i>	1914
ADAMS, SARAH. <i>p</i>	1903	GEST, ELIZABETH. <i>p</i>	1908
ALBERT, ELIZABETH. <i>vo</i>	1904	GINSBERG, NETTIE. <i>p</i>	1909
ALDRIDGE, RACHEL T. <i>vo</i>	1913	GLASS, RENA. <i>p</i>	1902
ARENS, ADELHEID M. <i>h</i>	1903	GMINDER, ELIZABETH. <i>p</i>	1914
ARENS, ADOLF H. <i>vo</i>	1909	GOLDFUSS, ABRAHAM. <i>vi</i>	1913
ARMISTEAD, MAY V. <i>p</i>	1910	GORFINE, ROSE A. <i>p</i>	1901
ARMSTRONG, JESSIE L. <i>ds</i>	1913	GREENAWALT, NELLIE. <i>o</i> 1909, <i>p</i> 1911	
ASCHERFELD, CLARA. <i>p</i>	1899	GREW, MARIE L. <i>p</i>	1900
BAKER, AVERY F. <i>p</i>	1914	GUNDERSHEIMER, HORTENSE. <i>p</i> 1911	
BAKER, EDITH A. <i>p</i>	1913	HAINES, ANNIE S. <i>o</i> 1904, <i>p</i> 1904	
BANKS, SARAH. <i>p</i>	1904	HAMBERGER, FLORETTE. <i>p</i>	1912
BALLARD, ETHELIND. <i>p</i>	1899	HANSEN, MARIE. <i>p</i>	1910
BARRY, ROSE MARIE. <i>ds</i>	1914	HART, FLORENCE. <i>p</i>	1910
BASSETT, BERTHA. <i>p</i>	1908	HAUGHTON, ALAN. <i>vo</i>	1905
BERRYMAN, RHODA. <i>o</i>	1914	HAYDEN, GILLETTE. <i>p</i>	1913
BENDER, EMMA M. C. <i>p</i>	1911	HAYDON, ALICE M. <i>p</i>	1907
BENNER, MARGARET. <i>p</i>	1914	HEARN, LAURA. <i>p</i>	1910
BENTLEY, GEORGIA E. <i>p</i>	1900	HELLER, CARLOTTA. <i>p</i>	1907
BLACKHEAD, VIRGINIA. C. <i>p</i>	1900	HENDERSON, FLORENCE T. <i>p</i>	1913
BLANCHARD, KATE M. <i>o</i>	1909	HERING, J. NORRIS. <i>o</i>	1904
BONNER, EUGENE McD. <i>o</i>	1909	HEYDER, MADELINE. <i>p</i>	1913
BONNER, LOUISE. <i>ds</i>	1913	HIRSH, CARLINE. <i>p</i>	1910
BOSSHART, EMMA. <i>p</i>	1914	HIRSHMANN, FLORENCE. <i>p</i>	1914
BOTELER, ELEANOR DEF. <i>vo</i>	1900	HIGGINS, NELLIE E. <i>p</i>	1901
BRADFORD, KATHARINE E. <i>vi</i>	1904	HOGG, MARGUERITE. <i>o</i>	1914
BROWN, FLORENCE. <i>p</i>	1913	HOLBROOK, MILDRED. <i>p</i>	1913
BROWNING, MORTIMER. <i>o</i>	1913	HORISBERG, CATHRYN. <i>vo</i>	1910
BUSH, EMMA F. <i>p</i>	1907	HOLTHAUS, HENRIETTA. <i>p</i>	1902
CARTY, VIRGINIA. <i>p</i>	1914	HUBER, FREDERICK R. <i>p</i>	1904
CASSELMAN, ALWARDA. <i>p</i>	1914	HUTCHINS, MARY K. <i>p</i>	1909
CHARMBURY, WALTER. <i>p</i>	1910	HULL, ANNE A. <i>p</i>	1907
COLE, EDITH. <i>p</i>	1905	INGLE, MARGARET P. <i>o</i>	1913
COULSON, ELIZABETH. <i>p</i>	1900	JACOBS, LALA BELLE. <i>p</i>	1910
CRANE, LAURA M. <i>p</i>	1901	JACKSON, AUGUSTA. <i>p</i>	1905
CUTCHIN, ESTHER M. <i>p</i>	1913	JAMES, ELEANOR R. <i>p</i>	1914
CUMMINS, MARGARET. <i>vo</i>	1900	JAMES, MARGUERITE. <i>p</i>	1912
DANIEL, MARY B. <i>vo</i>	1910	JONES, NETTIE R. <i>h</i> 1902, <i>p</i> 1902	
DIEHL, EARL. <i>p</i>	1913	JUBB, FLORENCE. <i>p</i>	1904
DORSEY, M. IMOGEN. <i>p</i>	1900	KAILER, MARY. <i>p</i>	1908
DYER, SUSAN B. <i>vi</i>	1902	KELLER, FLORENCE. <i>o</i>	1912
EAGLESTON, LILLIAN. <i>p</i>	1914	KINGSLEY, DENA. <i>p</i> 1901, <i>h</i> 1907	
EASTMAN, KATHERINE. <i>p</i>	1914	KREKEL, MARY E. <i>o</i> 1900, <i>p</i> 1900	
EWELL, CARRIE. <i>p</i>	1904	KRIEGER, ANNA D. C. <i>p</i>	1909
FEIGLEY, REGINA. <i>p</i>	1912	LEE, ETHEL. <i>c</i>	1912
FEINSTEIN, BENJAMIN. <i>h</i>	1913	LUCKE, KATHARINE E. <i>h</i> 1903, <i>p</i> 1903	
FOSTER, HELEN V. <i>p</i>	1911	MAAS, MARGUERITE. <i>p</i>	1907
FREDMAN, ANNIE. <i>p</i>	1913	MANOWN, GRACE E. <i>p</i>	1903

McCOLLOM, RUBY. <i>p</i>	1911	ROSSET, LINA DE. <i>p</i>	1910
McCULLOH, MARY W. C. <i>p</i>	1913	ROSSON, ELIZABETH D. <i>p</i>	1913
McCOURT, MARY. <i>p</i>	1909	ROUS, MARION C. <i>p</i>	1902
McCURDY, ELIZABETH L. <i>p</i>	1902	RUTENBERG, MINNIE. <i>p</i>	1913
MILLER, GRACE E. <i>vo</i>	1900	SANDERS, BLANCHE F. <i>p</i>	1900
MORRIS, EDWARD M. <i>p</i>	1913	SENCINDIVER, BLANCHE M. <i>o</i>	1909
MORRIS, ROSINE. <i>p</i>	1904	SHECKELLS, GRACE V. <i>h</i> 1905, <i>p</i>	1905
MOSES, ABRAM. <i>vi</i>	1899	SHOEMAKER, EDITH. <i>ds</i>	1914
MUNDORF, GRACE M. <i>p</i>	1914	SIEGMUND, HELEN. <i>p</i>	1907
MURRAY, ELSA. <i>p</i>	1908	SPOFFORD, GRACE H. <i>p</i>	1913
MYERS, FRANK C. <i>p</i>	1900	STEINBACH, BESSIE. <i>p</i>	1914
NATHANSON, MARTHA. <i>p</i>	1907	SWINDELL, ULYSSIA K. <i>o</i>	1909
NEUGEBAUER, CHRISTINA. <i>p</i>	1911	THATCHER, HOWARD R. <i>h</i>	1904
NORRIS, NELLIE A. <i>vo</i>	1914	THOMAS, MABEL. <i>p</i>	1908
O'KEEFFE, HELEN R. <i>p</i>	1914	THORNTON, MINNA. <i>p</i>	1908
ORTMANN, OTTO R. <i>p</i>	1913	THORNTON, ROSALIE. <i>p</i>	1903
OTTO, REBEKAH. <i>p</i>	1914	TIEFENBRUN, SELMA. <i>p</i>	1913
OWENS, OLGA VON HARTZ. <i>vi</i>	1913	TOROVSKY, JR., ADOLPH C. <i>p</i>	1913
PACKARD, MATTIE. <i>p</i>	1914	TROLINGER, CHARLOTTE. <i>p</i>	1914
PARLETTE, BLANCHE. <i>p</i>	1903	TRUMP, MARY. <i>p</i>	1912
PARKER, EDNA G. <i>p</i>	1914	TUCKER, FLORENCE VIOLA. <i>p</i>	1914
PATILLO, ELIZABETH C. <i>p</i>	1914	TURNER, CAROLINE W. <i>p</i>	1904
PAYNE, INDA. <i>ds</i>	1913	VOGTS, ELMER. <i>p</i>	1911
PEACOCK, C. BEERTRAM. <i>vo</i>	1906	WAGAR, PORTIA. <i>p</i>	1912
PEACOCK, THOMAS. <i>vi</i>	1908	WALTER, CORNELIA L. <i>p</i>	1904
PEELE, EDLA I. <i>p</i>	1914	WALTON, MARGARET C. <i>p</i>	1904
PENDLETON, LAURA T. <i>p</i>	1914	WANNENWETSCH, LEONORE. <i>p</i>	1914
PERLMAN, FREDRICKA R. <i>p</i>	1913	WARD, MARY V. <i>p</i>	1911
PERLMAN, SADIE. <i>vi</i>	1912	WARDEN, SUSANNA M. <i>p</i>	1900
PUMPHREY, RUTH. <i>p</i>	1914	WARE, MARY L. <i>p</i>	1912
PYLES, HELEN E. <i>p</i>	1913	WARE, SYLVIA E. <i>vo</i>	1900
RANDALL, HANNAH P. <i>p</i>	1902	WAXTER, NELLIE E. <i>p</i>	1903
RANDOLPH, LOUISE. <i>vo</i>	1906	WEAVER, FREDERICK D. <i>o</i>	1906
RANDOLPH, MAUD. <i>p</i>	1900	WELLS, PAUL. <i>p</i>	1907
REBER, EMILY. <i>p</i>	1914	WHELAN, HENRIKKA. <i>p</i>	1913
REQUARDT, LOUISE. <i>p</i>	1905	WILLIAMS, JOSEPHINE. <i>p</i>	1910
ROEDER, IDA. <i>p</i>	1903	WINDSOR, MILDRED. <i>p</i>	1913
ROSENHEIM, SELMA. <i>p</i>	1908	WOOD, JANE W. <i>p</i>	1914

ZIMMISCH, M. AGNES *o*, 1910

Certificate Class of 1915

BACON, KATIE. <i>p</i>	HALL, RUBY A. <i>p</i>	NORRIS, LAURA V. <i>ds</i>
BARTOL, MARY. <i>vo</i>	HARDINGHAUS, EVELYN. <i>p</i>	ROSSON, EUGENIE L. <i>vo</i>
BARKMAN, ELIZABETH. <i>p</i>	JELLIMAN, MONA. <i>p</i>	ROTHEL, IMOGEN R. <i>o</i>
BENGEL, ANITA J. <i>h</i>	LAMB, ARTHUR M. <i>o</i>	SCHOCH, CATHERINE R. <i>p</i>
BROEMER, HELENE J. <i>c</i>	LAUER, EDITH L. <i>p</i>	SEYBERT, RALPH. <i>p</i>
CAMPBELL, ELIZABETH P. A. <i>p</i>	LERCH, CAROLINE L. <i>p</i>	SHERMAN LULA M. <i>p</i>
DRAKE, OLIVE. <i>p</i>	LYNCH, JULIA R. <i>p</i>	SISCOVICK, ELIZABETH F. <i>p</i>
DRYDEN, ETHELYN. <i>p</i>	McMULLEN, MARIE R. <i>o</i>	SLATTERY, MARY. <i>p</i>
FINK, MARY MULLER. <i>hp</i>	MARSH, LOUISE G. <i>p</i>	STOUTER, C. EVA. <i>vo</i>
FOX, MARIE. <i>p</i>	MAYO, AGNES. <i>p</i>	TRAINHAM, FLORENCE A. <i>p</i>
GENTHER, R. HAROLD. <i>p</i>	MOSES, CAROLINE G. <i>h</i>	WILLIAMSON, N. RUTH. <i>p</i>
GMINDER, ELIZABETH. <i>ds</i>	NATHANSON, CATHRYN. <i>p</i>	WOOD, ADELTYN. <i>p</i>

FOLLOWING are the programs of the two concerts by the Students' Orchestra, Gustav Strube, Conductor:

FRIDAY AFTERNOON, DECEMBER 18, 1914

MOZART	<i>OVERTURE to "The Magic Flute."</i>
HAYDN	<i>SYMPHONY in G major (No. 13)</i>
MEYERBEER	<i>CONCERT ARIA. For soprano.</i> EMILY H. DIVER.
STRUBE	<i>CHILDREN'S SUITE.</i> Prelude, Valse, Elégie, Rondino, Chanson d'Oiseau, Cortège.
VERDI	<i>RECITATIVE and ARIA from "The Masked Ball."</i> S. TAYLOR SCOTT.
BRAHMS	<i>HUNGARIAN DANCES Nos. 5 and 6.</i>

THURSDAY AFTERNOON, MARCH 25, 1914

SCHUBERT	<i>UNFINISHED SYMPHONY in D minor.</i>
WIEENIAWSKI	<i>VIOLIN CONCERTO in D minor.</i> HELEN F. WEISHAMPEL.
BIZET	<i>L'ARLESIENNE. Suite No. 1.</i>
STRUBE	<i>ROMANCE. For 'cello solo and orchestra.</i> HELENE BROEMER.
WAGNER	<i>OVERTURE to "DIE MEISTERSINGER."</i>

PROGRAM of the production by the Opera Class, Harold Randolph, Conductor:

WEDNESDAY EVENING MAY 5, 1915

VERDI'S "IL TROVATORE"—ACT 4.

LEONORA	ELEANOR B. CHASE
AZUCENA	MAMIE L. ADDISON
MANRICO	JAMES M. PRICE
IL CONTE DI LUNA	WILLIAM G. HORN

DELIBES' "LAKME"—ACT 1.

LAKME	EMILY H. DIVER
ELLEN	SARA E. CROMMER
ROSE	ALICE WALTERS
Mrs. BENSON	NELLIE MCFREDERICK
MALLIKA	ELNA SELLMAN
GERALD	THOMAS M. FORSYTH
FREDERICK	DANIEL HALL
NILAKANTHA	EUGENE MARTENET
HADJE	JOHN L. WILBOURN

VERDI'S "BALLO IN MASCHERA"—ACT 3, SCENE 1.

ADELIA	EDNA SCHAFFTER
EDGARDO	MARGARET FURLONG
RENATO	S. TAYLOR SCOTT
SAMUEL	RICHARD H. BOND
TOMMASO	HERMAN KUMLEHN

FOLLOWING are the programs of the Six Exhibition Concerts by students of the Conservatory:

FRIDAY EVENING, APRIL 23, 1915.

WIDOR	<i>ALLEGRO CON BRIO</i> from 6th Organ Symphony. JAMES W. CHENEY, JR.
GOUNOD	"O MA LYRE IMMORTELLE" from "Sappho." For contralto. HAZEL FOX.
BEETHOVEN	<i>PIANO CONCERTO</i> in G major. First movement. With accompaniment of a second piano. FLORETTE HAMBURGER.
SULZER	<i>SARABANDE</i> .
MLYNARSKI	<i>MAZURKA</i> . For violin. JOHN DOLEJS.
MASSNET	<i>NARCISSE A LA FONTAINE</i> .
SAINT-SAËNS	<i>O BEAUX RÊVES ÉVANOUIS</i> . For soprano. DOROTHY ESCHER.
DEBUSSY	<i>ARABESQUE</i> in E major.
CHOPIN	<i>BALLADE</i> in A flat major. For piano. HELEN KINSMAN.
KARG-ELERT	<i>CLAIR DE LUNE</i> . For organ. MARIE McMULLEN.
HENSCHEL	<i>GONDOLIERA</i> . For soprano and baritone. MARGARET FURLONG and RICHARD BOND.
RACHMANINOFF	<i>MELODIE</i> in E major.
SGAMBATI	<i>ETUDE MELODIQUE</i> . For piano. RUTH PUMPHREY.
MARTINI	<i>ANDANTINO</i> . }
DITTERSDORF	<i>SCHERZO</i> . } Transcribed for violin by KREISLER.
	ISRAEL DORMAN.
CHARPENTIER	<i>ARIA</i> from "Louise." For soprano. SARA E. CROMMER.
RUBINSTEIN	<i>PIANO CONCERTO</i> in D minor. First movement. With accompaniment of a second piano. MARIE FOX.

FRIDAY EVENING, APRIL 30, 1915.

BACH	<i>TOCCATA</i> in C. For organ. IRENE FITZSIMMONS.
C. SPROSS	<i>ISHTAR</i> .
WOOD	<i>BIRD OF LOVE DIVINE</i> . For soprano. ELNA SELLMAN.
MOZART	<i>PIANO CONCERTO</i> in A major. Second and third movements. With accompaniment of a second piano. MURIEL SPRAGUE.
DRDLA	<i>ROMANCE and DIALOGUE</i> . For violin. PATRICE FOGLE.
WAGNER	<i>ELSA'S DREAM</i> from " <i>Lohengrin</i> ." For soprano. FANNY SPENCER.
MENDELSSOHN	<i>ANDANTE WITH VARIATIONS</i> . For piano. HELEN STACKHOUSE.
BOROWSKI	<i>ANDANTE</i> from <i>Organ Sonata</i> in A minor. FRANCES MEADE.
SCHUBERT	<i>FRUHLINGSTRAUME</i> .
WILSON	<i>PHYLLIS</i> . For tenor. JOHN WILBOURN.
WOLFF	<i>SPRING</i> from <i>Liebesnovelle</i> .
D'ALBERT	<i>SCHERZO</i> . For piano. ADELYN WOOD.
BACH-WILHELMJ	<i>SARABANDE</i> .
PORPORA-KREISLER	<i>MENUET</i> . For violin. BENJAMIN EISENBERG.
WIDOR	" <i>NON CREDO</i> ."
LEONCAVALLO	<i>NUIT DE DECEMBRE</i> . For soprano. NELLIE A. NORRIS.
SAINT-SAËNS	<i>PIANO CONCERTO</i> in G minor. First movement. With accompaniment of a second piano. ELIZABETH BARKMAN.

FRIDAY EVENING, MAY 7, 1915.

-
- BOSSI *THEME WITH VARIATIONS.* For organ.
HAROLD GENTHER.
- RICHARD STRAUSS *NIGHT.*
DEVOTION. For baritone.
DANIEL HALL.
- MOZART *PIANO CONCERTO* in E flat. First movement.
With accompaniment of a second piano.
EMIL SMITH.
- SAMMARTINI *CANTO AMOROSO.*
- LECLAIR *PRESTO.* For violin.
DAVID HECKER.
- BIZET *MICHAELA'S ARIA* from Carmen. For soprano.
ELIZABETH DUNCAN.
- BEETHOVEN *PIANO CONCERTO* in E flat. Second and third
movements.
With accompaniment of a second piano.
LOUISE MARSH.
- LEMARE *TWILIGHT.*
EVENING. For organ.
ETHEL DAVIS.
- TSCHAIKOWSKY *PIANO SONATA.* First movement.
SUSIE SOUTHWICK PHELPS.
- RONALD *A LITTLE WINDING ROAD.*
- VIDAL *ARIETTE.* For soprano.
EDNA M. JOYNES.
- HÄNDEL *LARGHETTO* from D major Sonata.
- HASSE *CANZONA.* For 'cello.
HELEN KAUFMAN.
- DEBUSSY *CORTÈGE.*
- GLAZOUNOW *VALSE.* For piano.
MARY E. MACELREE.
- KREISLER *LIEBESLEID.*
- LECLAIR-KREISLER *TAMBOURIN.* For violin.
GERALDINE EDGAR.
- CAMPBELL-TIPTON *SPIRIT FLOWER.*
- BEACH *O LOVE BUT A DAY.* For tenor.
JAMES M. PRICE.
- LISZT-BUSONI *SPANISH RHAPSODY.* For piano.
With accompaniment of a second piano.
MINNIE RUTENBERG.

FRIDAY EVENING, MAY 14, 1915.

The Works on this Program are by Members of the Classes in Composition.

- OTTO ORTMANN** *CANON and SCHERZO from String Quartet.*
 Played by MAX ROSENSTEIN, J. C.
 ELLIOTT, ELMA KAUFMANN and
 Mr. WIRTZ.
- ELIZABETH PATTILLO** *ANDANTE and ALLEGRO from Piano Sonata.*
 Played by the COMPOSER.
- ADOLPH TOROVSKY, Jr.** *ROMANCE.* For violin.
 BENJAMIN EISENBERG.
- CHARLES DENOE LEEDY** a. *MINUET.* For piano.
 Played by the COMPOSER.
 b. *THE SEA.* For soprano.
 NELLIE A. NORRIS.
- BLANCHE HARTLAGE** *MELODY.*
DANCE.
INTERMEZZO. For piano.
 Played by the COMPOSER.
- BENJAMIN FEINSTEIN** *STRING QUARTET.* First movement.
 Played by MAX ROSENSTEIN, J. C.
 ELLIOTT, ELMA KAUFFMANN, and
 Mr. WIRTZ.
- ETHELYN DRYDEN** *GAVOTTE.* For piano.
 Played by the COMPOSER.
- FLORETTE HAMBURGER** *FANTASIE.* For piano.
 With accompaniment of second piano.
 Played by the COMPOSER and Mr. BOYLE.

FRIDAY EVENING, MAY 21, 1915.

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- DETHIER** *THEME WITH VARIATIONS.* For organ.
 ARTHUR LAMB.
- FALCONIERI** *VEZZOSETTE E CARE.*
(TUSCAN FOLK SONG) *LA COLOMBA* (arranged by SCHINDLER). For mezzo-opprano.
 AGNES ZIMMISCH.
- CHOPIN** *PIANO CONCERTO* in F minor. First movement.
 With accompaniment of a second piano.
 MONA JELLMAN.
- MEYERBEER** *ARIA* from "*Robert le diable*." For soprano.
 FRANCES MORROW.
- MEHUL** *MENUET.*
PARADIES *CANZONETTA.* For violin.
 NORMA BOSSON.
- VERDI** "*CONFUTATIS*" from *Requiem*. For bass.
 HERMAN KUMLEHN.
- GLINKA** *DER ZWEIFEL.*
STRUBE *SERENADE.* For harp, violin and 'cello.
 MARY MULLER FINK, HELEN WEISHAMPEL
 and HELENE BROEMER.
- SCHARWENKA** *BALLADE.* For piano.
 ELSE MELAMET.
- THOMAS** *DUET* from *Hamlet*. For soprano and baritone.
 ELEANOR CHASE and WILLIAM G. HORN.
- CHOPIN** *NOCTURNE* (transcribed by SARASATE).
SMETANA *AUS DER HEIMATH.* For violin.
 ELI KAHN.
- GUILMANT** *CAPRICE.* For organ.
 KATHLEEN RINEHART.
- BRUCH** "*ANDROMACHE'S LAMENT*" from "*Achilles*."
 For contralto.
 MARY L. ADDISON.
- GABRIEL-MARIE** *LAMENTO.*
SITT *SERENADE.* For 'cello.
 HELENE BROEMER.
- HÄNDEL** "*O SLEEP, WHY DOST THOU LEAVE ME.*"
JENSEN *MY HEART'S IN THE HIGHLANDS.* For soprano.
 F. MARION GREENE.
- GRAZIOLI** *MENUET.*
VERACINI *GIGUE* (arranged by ELMAN). For violin.
 RUBIE STANFORD.
- WAGNER** *QUINTET* from "*Die Meistersinger*."
 ELEANOR CHASE, MARY L. ADDISON,
 JAMES PRICE, JOHN WILBOURN and WM. G. HORN.
- CHOPIN** *PIANO CONCERTO* in E minor. Second and third movements. With accompaniment of a second piano.
 ETHELYN DRYDEN.

FRIDAY EVENING, MAY 28, 1915.

FRANCK	<i>GRANDE PIÈCE SYMPHONIQUE.</i> For organ. RHODA K. BERRYMAN,
WIENIAWSKI	<i>ROMANCE from Concerto</i> in D minor. <i>MAZURKA</i> in G major. For violin. HELEN WEISHAMPEL.
FERMIN	<i>LEBEWOHL.</i> <i>JEANNETTE.</i> For mezzo-soprano. VIOLET KETTLEWELL COON.
GRIEG	<i>NOCTURNE</i> in C major.
MOSZKOWSKI	<i>SPANISH CAPRICE.</i> For piano. CHARLES DENOË LEBDY.
GRÜTZMACHER	<i>NOCTURNE.</i> For 'cello, MAURICE EISENBERG.
SCHUBERT	" <i>DU BIST DIE RUH.</i> "
STRAUSS	<i>CORNBLUMEN.</i> For baritone. EUGENE MARTENET.
DEBUSSY	<i>REVERIE.</i>
BOYLE	<i>VALSE CAPRICE.</i> For piano. ELIZABETH C. PATTILLO.
GODARD	<i>BERCEUSE.</i> <i>ABANDON.</i> For two violins. HELEN WEISHAMPEL and NORMA BOSSON.

CONFERRING OF DIPLOMAS AND TEACHER'S CERTIFICATES

WIENIAWSKI	<i>POLONAISE</i> in A major. For violin. MAX ROSENSTEIN.
PUCCINI	<i>ARIA from "Tosca."</i> For baritone. S. TAYLOR SCOTT.
CHOPIN	<i>TWO ETUDES.</i> <i>BALLADE</i> in F. For piano. KATIE BACON.
BOYLE	<i>LA BONNE CHANSON.</i> <i>WHO WAS IT?</i> <i>BARCAROLLE.</i> For soprano. EDNA K. SHAFFTER.
HÄNDEL	<i>LARGO.</i> Arranged for violins, harps and organ.

Students' Concerts

Throughout the season, recitals of instrumental and vocal music are given by the students, to which their friends and the public are admitted free of charge. These take place in the East Hall.

Toward the close of the season, exhibition concerts are given in the Concert Hall, in which only the most advanced students take part, and to which also the public is invited.

Conservatory Department 55 Students' Concerts were given in the season of 1914-1915, with programs presented by pupils in Piano, Voice, Violin, Violoncello, Organ, Composition, Opera and Orchestra. The following took part:

Addison, Mary L.	Eisenberg, Benjamin	Hartlage, Blanche
Bacon, Katie	Eisenberg, Maurice	Hecker, David
Barkman, Elizabeth	Elliott, James C.	Heyder, Madeline
Bartol, Mary	Ellis, Vera	Horn, Wm. G.
Bayliss, George	Escher, Dorothy	Howe, Mary Carlisle
Berryman, Rhoda	Feinstein, Benjamin	Jelliman, Mona
Blackburn, Bessie	Fink, Mary Muller	Joynes, Edna M.
Blaser, Kate	Fitzsimmons, Irene	Kahn, Eli
Bond, Richard	Floekher, Katherine	Katzner, Belle
Bosson, Norma	Fogle, Patrice	Kaufmann, Elma
Broemer, Helene	Forsyth, Thos. M.	Kaufmann, Helen
Butler, Genevieve	Fox, Hazel	Kinsman, Helen
Chase, Eleanor	Fox, Marie	Kumlehn, Herman
Cheney, James W. Jr.	Frantz, Suzanne G.	Lamb, Arthur M.
Corbett, Agnes	Furlong, Margaret	Lawrence, Martha
Crommer, Sara E.	Genther, Harold	Leedy, C. Denoe
Davis, Ethel	Glendy, Mary Elva	Lerch, Caroline
Diver, Emily	Gminder, Elizabeth	Little, Blanche
Dolejs, John	Goldberg, Rubin	MacElree, Mary
Dorman, Israel	Greene, F. Marion	McFrederick, Nellie
Drake, Olive	Hall, Daniel	McMullen, Marie
Dryden, Ethelyn	Hamburger, Florette	Marsh, Louise G.
Duncan, Elizabeth	Hamm, Ruth	Martenet, Eugene
Edgar, Geraldine	Harris, Elizabeth	May, Marion

Meade, Frances D.
 Mealy, Ida F.
 Melamet, Else
 Messina, Fé.
 Morrow, Frances W.
 Neff, Sara
 Norris, Nellie A.
 Parker, Edna
 Pattillo, Elizabeth C.
 Phelps, Susie S.
 Philbin, Loretta
 Porter, May
 Price, James M.
 Pumphrey, Ruth
 Randall, Edwd. O.
 Reid, Doris
 Richardson, Gladys
 Rinehart, Kathleen

Rosenbaum, Helen
 Rosenstein, Max
 Rosson, Elizabeth D.
 Rosson, Eugenie L.
 Rutenberg, Minnie
 Samuel, Elsie
 Schafter, Edna
 Scott, Mrs. Jas. H.
 Scott, S. Taylor
 Sellman, Elna
 Sherman, Lula
 Simmerman, Katherine
 Siscovick, Elizabeth
 Smith, Emil
 Smith, Madeline
 Spencer, Fanny
 Sprague, Muriel
 Stackhouse, Helen

Stanford, Ruby
 Strawbridge, Byron
 Sudler, Helen A.
 Swartz, Beatrice
 Tucker, Viola
 Ventress, Veta
 Voyce, Viola
 Walsh, Frances
 Walters, Alice
 Weaver, Fredk. D.
 Weishampel, Helen
 Weishampel, Helen F.
 Wilbourn, John L.
 Williamson, Ruth
 Witte, Mildred
 Wood, Adelyn
 Zimmisch, Agnes

86 Students' Concerts and Practice Recitals

Preparatory Department

were given in the season of 1914-15, with programs presented by pupils in Piano, Voice, Violin, Harmony, Chorus and Orchestra.

Besides over 200 members of the Chorus Classes, the following took part:

Abell, Francis	Brannon, Esther	Crockett, Irene
Adams, Florence	Bransky, Hilda	Cromer, Dorothy
Aidt, Florence	Brave, Mildred	Cullison, Helen
Allen, Marjorie	Braverman, Sonia	Dail, Elizabeth
Alluise, Edward	Breuning, Mary	Dailey, Bernadette
Amoss, Margaret	Brewer, Marion	Dashew, Sadie
Anderson, Lily	Brooks, Edwin	Davis, Lucy
Anderson, Ruth	Brown, Helen	Deichmann, Elizabeth
Appleby, Sadie	Browning, Agnes	Deichmann, George
Archer, Joseph	Brush, Eleanor	Delcher, Dorothy
Armstrong, Annie	Brusiloff, Nathan	Dempsey, Mary
Ascherfeld, Daisy	Bryan, Frances	DeRake, Lucile
Bachrach, Florence	Bryan, Margaret	Dickinson, Doris
Baer, Moses	Budwinick, Mamie	Dixon, Genevieve
Baer, Nina	Bunting, Dorothy	Dobbin, Beatrice
Baetjer, Anna	Burch, Loretto	Dobbin, Elizabeth
Baker, Margaret	Burgess, Ora	Dopkin, Philip
Balthis, Edna	Burkhard, Ethel	Dorris, Hazel
Bangs, Herbert	Callard, Henry	Dove, Georgia
Barker, Mary	Caplan, Annie	Dowinski, Jacob
Barrett, Marie	Caplan, Rose	Dregant, Mandel
Bartol, Mary	Caplan, Ruth	Drenning, Lucile
Bass, Pauline	Carlisle, Grafton	Drexel, Katharine
Belt, Margaret	Carr, Virginia	Dreyer, Marie
Benesch, Philip	Carroll, Ethel	Driver, Alfred
Benson, Dorothy	Cary, Anne	Dubel, Dorothy
Benson, Pauline	Casler, Gladys	Duffy, Eugenia
Berlin, Minnie	Castleberg, Claire	Dukes, Dorothy
Bertuch, Hannah	Chandler, Mark	Dumler, Clara
Billstein, Florence	Chisholm, Harry	Dunbracco, Estelle
Bishop, Genevieve	Chrzanowski, Elizabeth	Duncan, Dorothy
Black, Laura	Cohen, Edith	Duncan, Jennie
Blandford, Katharine	Cohen, Mary	Dunn, Emma
Blaustein, Ruth	Cohen, Marian	Dye, Marguerite
Blechman, Loraine	Cone, Sydney	Eader, Elizabeth
Blechman, Sylvan	Connar, Dorothy	Eagleston, Lucy
Bliven, Bertha	Conolly, Lillian	Edgar, Vera
Bloch, Ruth	Conrey, Hilda	Edlavitch, Sadie
Blum, Elsie	Cook, Ada	Eisenhardt, Charles
Blum, Janette	Cook, Dorothy	Eisenhardt, Frances
Blum, Priscilla	Cook, Georgie	Engler, Donald
Bolgiano, Flora	Cook, Katharine	Ensor, Mabel
Bolton, Lyle	Cooke, Chloe Tyler	Enton, Augusta
Bonney, Jean	Cooper, Beatrice	Evans, Iris
Bonsall, Meda	Copenhaver, May	Eversman, Edna
Boone, Sally	Corbett, Agnes	Ewing, Katharine
Booz, Mildred	Corson, Mildred	Fainglos, Rose
Boring, Ruth	Coy, Lucia	Faupel, Mildred
Bouis, Dorothy May	Craig, Virginia	Feldman, Isidor
Brandau, Dorothy	Crockin, Freda	Fentress, Mabel

Fine, Libbie
 Fink, Lillian
 Finney, Mary
 Fischer, Grace
 Fischer, Theodore
 Fleetwood, Louise
 Fletcher, Norma
 Flitton, Vaughan
 Frames, Mabel
 Friedman, Hilda
 Frisino, Querino
 Fulton, Gladys
 Gainor, Clara Boyd
 Gambrell, Eleanor
 Ganster, Dorothy
 Gantz, Edith
 Gary, Virginia
 Gebhardt, Naomi
 Gebhart, Margaret
 Gerard, Madeline
 Gibbons, Frances
 Gilbert, Mrs. F. S.
 Gill, Anna
 Glantz, Marie
 Goldbloom, Herbert
 Goldstein, Oscar
 Golob, Fannie
 Goodhues, Marie
 Goodman, Joseph
 Gracie, Eleanor
 Graff, Thekla
 Graham, Mabel
 Graham, Ruth
 Greenough, Margaret
 Greenstein, Jeannette
 Gregory, Edith
 Grimes, Clare
 Grimes, Mary
 Grinnalds, Mrs. J. C.
 Gross, Clara
 Gross, Marie
 Guffey, Nancy
 Haas, Muriel
 Hall, Dorothy
 Hall, Hilda
 Hall, Martha
 Hammett, Grace
 Haney, Carolyn
 Hanlon, Helen
 Harkins, Pauline
 Harlan, Helen
 Harris, Elizabeth
 Harryman, Elizabeth
 Haslup, Elaine
 Hatter, Elizabeth
 Haydn, Alice
 Heard, Novella
 Heimendahl, Fredericka
 Heller, Anna
 Helmers, Gerhard

Henderson, Berla
 Hicks, Lillian
 Hinebaugh, Bessie
 Hoffman, Fredericka
 Hoffman, Julia
 Hofmeister, Hilda
 Holland, Mabel
 Hollander, Rosamond
 Hook, Regina
 Hooper, Laura
 Huart, Maude
 Hugg, Imogene
 Hughes, Hazel
 Hunting, Alice
 Hurlow, Florence
 Huth, Frank
 Hutzler, Ruth
 Iglehart, Juliet
 Jablow, Jeannette
 Jackson, Hugh
 James, Margie
 Jamieson, Isabelle
 Jamison, Elizabeth
 Jenkins, Florence
 Jones, Anna
 Jones, Evalyn
 Jones, Gladys
 Jones, Louise
 Katz, Beatrice
 Katzner, Belle
 Kaufmann, Edgar
 Kaufman, Frances R.
 Kaufmann, Bernice
 Keene, Harold
 Kefauvre, Lillian
 Kelbaugh, Lee
 Keller, Florence
 Kent, Lawrason
 Kinsolving, Bruce
 Kirk, Anne
 Kirk, Elizabeth B.
 Kirk, M. Elizabeth
 Kirsch, Evelyn
 Klepfish, Sarah
 Kline, Florence
 Kline, Genevieve
 Knoop, Lottie
 Knorr, Helen
 Kohn, Carrie
 Kohn, Eleanor
 Koldeway, Gladys
 Koplowitz, Amelia
 Krauss, Mary
 Krauss, Ruth
 Krug, Andrew
 Lachman, Anna
 Lamb, Hubert
 Lamey, Anna
 Lane, Georgia
 Lapidus, Kate

Laskiewicz, Zenon
 Latch, Grace
 Lavelle, Louise
 Lawrence, Martha
 Leary, Lois
 Leber, Adelaide
 Leedy, Mildred
 Leffler, Mildred
 Leinhardt, Ruth
 Levy, Sarah
 Lindauer, Ethel
 Love, Esther
 Lowe, Christine
 Mall, Mary Louise
 Marston, Imogene
 Martin, Davetta
 Mayer, Miriam
 Mazor, Rebecca
 Marvil, Jennie
 McCubbin, Ruth
 McDonell, Aronah
 McTigue, Margaret
 McVeigh, Idaline
 Menkel, Edith
 Merritt, Mary
 Meyer, John
 Michelson, Juliet
 Miller, Ethel
 Miller, Ruth
 Milner, Virginia
 Moore, Milton
 Morgan, Jane
 Mueller, Charlotte
 Munson, Sara
 Murray, Gertrude
 Murray, Helen
 Nathanson, Cathryn
 Neilson, Elizabeth
 Neilson, Katharine
 Nelson, Mary C.
 Neuberger, Blanche
 Newcome, Claribel
 Neumann, Margaret
 Neumeister, Evelyn
 Nordenholz, Hilda
 Nordlinger, Celeste
 Oppenheim, Dorothy
 Ortel, Leroy
 Owen, Margaret
 Owens, Bertha
 Owens, Kinsey
 Pafel, Mildred
 Palmer, Elsie
 Parcell, Beatrice
 Parlett, Mary
 Parrish, Margaret
 Parsons, Paul
 Pasternack, Lillie
 Pavlik, Frank
 Payne, Mary Elizabeth

Peoples, Mary	Schuerholz, Louis	Uhlman, Florentina
Peregoft, Ellis	Scott, Joseph	Van Zandt, Helen
Pfaff, Marie	Scott, Mary M.	Vicari, Rose
Phelps, Emma Lee	Segaloff, Ethel	Vickers, Bessie
Phillips, Julius	Seidenman, Freda	Vickers, Elizabeth
Phillips, Mary	Seidenman, Norma	Vogts, Elmer
Phillips, Yildiz	Selenkow, Nettie	Wagenheim, Edna
Pielke, Erna	Shackelford, Lillian	Wagner, Dorothy
Pierson, Grace	Sharp, Helen	Waidner, Mary
Pitts, Marjorie	Sheselsy, Jennie	Walker, Anna
Pitts, Mrs. T. D.	Shulman, Bertha	Walz, Grace
Platt, Margaret	Siegel, Clara	Wanner, Marie
Plitt, Hilda	Silberman, Elsie	Warfield, Carrie
Plitt, Lois	Simpson, Helen	Warfield, Delma
Poetter, Lillian	Sisk, Dorothy	Warner, Grace
Posner, Rebecca	Slesinger, Lena	Warthen, Alice
Price, Katharine	Smith, Dorothy	Wasserman, Walter
Prissman, Hildah	Smith, Helen	Waters, Ruth
Pritchard, Herman	Smith, Lucile	Weber, Rose
Prosser, Olive	Smith, Olive	Wehr, Fred.
Purnell, Mildred	Snyder, Daniel	Weilepp, Elsa
Quick, Margaret	Sommerfeld, Madaline	Weinberg, Albert
Rabinovich, Samuel	Sondheim, Bertha	Weisman, Carrie
Rankin, Eunice	Southworth, Louise	Weismantel, Mrs. Maude
Rasmers, Katharine	Spangenberg, Jeannette	Welsh, Dorothy
Rawlings, Dorothy	Spector, Fannie	Whitelock, Katharine
Read, Emily	Spencer, Marguerite	Wiegard, Florence
Reinhardt, Edith	Starry, Elizabeth	Wiener, Raymond
Riale, Gertrude	Stein, Edna	Wiesel, Hildegard
Richards, Margaret	Steinwald, Osmar	Wilder, Thelma
Riggs, Elizabeth	Sterling, Grace	Wilfson, Esther
Roberts, William	Stewart, Mary	Williams, Belle
Robie, Inez	Stofberg, Annie	Williams, Eleanor
Roque, Julio	Stokes, Ruth	Williams, Elinor
Rosenberg, Louis	Stone, Dorothy	Williams, Helen
Rosenstein, Gladys	Stork, Elizabeth	Williams, Julia
Rothholz, Maurice	Stouffer, Pauline	Williams, Marvel
Rothschild, Edith	Stuart, Maryland	Williams, Nettie
Rottenberg, Ethel	Stulman, Clara	Wilson, Ethel
Ruhl, Elizabeth	Stulman, William	Winter, Mary
Ruoff, Ethel	Swartz, Beatrice	Winter, Samuel
Rupp, Nellie	Tait, Frances	Witmer, Anna
Ruth, Felicia van	Talkin, Sadie	Wolf, Caroline
Ryan, Charles	Taney, Catherine	Wolman, Bertha
Sadler, Elizabeth	Taney, Marie	Wood, Alice
Salter, Jane	Thompson, Frances	Wood, Janet
Sapperstein, Lillian	Thompson, Mary	Yarborough, Thelma
Schafer, Edna	Thompson, Vera	Yockel, Marjorie
Schafer, Vera	Tilghman, Donnell	Young, Annie S.
Schaumann, Hazel	Toler, Alethia	Young, Frances
Schilpp, Carroll	Towers, Henrietta	Ziskind, Eugene
Schimpf, Helen	Treide, Dorothy	Zumbrun, Mildred
Schloss, Minna	Triede, Katharine	
Schmehl, Carl	Tucker, Ella	
Schuchhardt, Georgina	Turner, Eleanor	

Rules

[All students entering the Conservatory thereby pledge themselves to loyal observance of the following rules:]

1. All payments must be made in advance for the session, at which time the pupil will be given a tuition card which shall serve as a ticket of admission to numerous concerts taking place at the Conservatory. *This card will be immediately forfeited if transferred, and the pupil disregarding this rule will be expelled.* If lost, the card will be replaced only on payment of a sum, the amount of which will depend on the time of the year at which the ticket is lost. The tuition cards are not good for admission to the Friday Afternoon Concerts in the case of pupils under thirteen years of age, unless their musical advancement is such that they are regarded by their teachers as being able to profit by the serious programs presented.

2. No reduction or refunding of any part of the tuition fee will be made for long absence of the pupil for illness or other cause, save in certain very exceptional cases, which shall be at the discretion of the Committee on the Conservatory. A pupil who, on account of illness or other unavoidable cause, has to leave before the expiration of the time engaged, may, in special cases, send a new pupil to whom the membership will be transferred for the rest of the term. If this should not be possible, half the *balance* of the tuition fee will be refunded, in case the unexpired time amounts to two or more months.

3. Lessons lost by pupils are not made up to them, as the teachers' hours are arranged for by the term, and they are in attendance whether the pupils are present or absent.

4. Regular pupils of the Conservatory must, when called upon, participate in students' recitals and examinations, un-

less excused therefrom by their teachers and the Director.

5. Pupils of the Conservatory are not permitted to take part in concerts outside of the Conservatory without the permission of their teachers.

6. Collections of money must not be made in the Conservatory for the purpose of buying flowers or presents or for any other object, and the sale of tickets also is strictly prohibited.

7. The presentation of flowers at the students' concerts is not permitted.

8. The right is reserved to refuse admission to the Conservatory to any pupil whom the Director may consider undesirable, and also to dismiss from the Conservatory any pupil for misdemeanor.

9. Pupils who are more than fifteen minutes late for any lesson forfeit the lesson.

10. Conversation in the class-rooms is positively forbidden. Loud conversation, noise and laughter in the corridors also are forbidden.

11. *Pupils must examine the notices on the Bulletin Boards.* Failure to do this results in many misunderstandings and disappointments.

12. Pupils who have contracted (or are in association with persons who are suffering from) contagious diseases are not permitted to return to the Conservatory unless they present certificates from the attending physicians or the Board of Health that all danger of contagion is past.

8/23/2019

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